

ANARCHY.

Neither GOD nor LAW nor PROPERTY:

-BUT-

LIBERTY—EQUALITY—FRATERNITY

No. 2.

January, 1892.

Monthly, 1d.

AUTHORITY.

There are 2 kinds of authority; 1 which rules by TERROR, & 1 which rules by ERROR. One is based directly on brute force; the other rests on the voluntary submission of those who are subject to it--a submission which is voluntary only through their ignorance. But as soon as any of them cease to be "willing" slaves, the authority of force is quickly resorted to.

Anyone can understand & hate the tyranny which rests on simple aggressive violence. Yet it is far the less dangerous. Men only submit to it while they have to. The other they submit to, to their own & even others' harm, when they need not, because they think it is their "duty."

If there are duties the

first duty of every man is to be true to himself. True to himself is his own welfare--true to himself in sacrificing his common welfare, even, for the higher welfare he feels in making others happy. But that he may so be true to himself he must be independent; his will must be free. He cannot be true to his own nature when he is the mere obedient puppet of another. In giving up his conduct to outside dictation, he becomes a mere machine--an idiotic body, ~~to~~ at the command of another's brain, or of brainless blind custom--a voluntary lunatic.

The man who does so, is false to himself; & false, too, to his fellow-men: because he has ceased to move in touch with his and their needs; & has become a weapon against them, ready to hand for all who can profit by the control



Dear Editor,

To the outraged 'liberal' who wrote so passionately of the alleged infringement of liberties at the Pro-Life group meeting on the 28 May, this — Your hypocrisy extends beyond your failure to stand up for your principles.

A Pro-Life group is more than just an opinion. The Pro-Life argument ceases to be merely an opinion the moment a group is organised to promote it. For then it becomes a programme which insists on the denial of the right of women to choose abortion.

This right is asserted by those who advocate abortion on demand. Contrary to the implication in the term 'pro-abortionists', the message is not compulsory abortions but that women have a right to a choice which includes abortion.

The essence of the liberal pluralism whose alleged demise on this campus our liberal laments is that the rights of all are recognized and respected by all. This could include the 'freedom of organization' but not necessarily so, not when an organization is aimed at negating the rights of others. If there is a case for a Pro-Lifer group, it must come from grounds other than liberal principles.

By all means speak your mind, but please, take not the name of liberty in vain.

Sincerely yours,

TIMOTHY ONG.

oink oink

Dear Sir, [sic]

I am becoming increasingly aware of a creeping bias in the recent issues of *Woroni*. I am referring to the blatant pro-feminist slant in nearly every article and feature, and I think this is sheer folly.

The feminist movement is a direct challenge to the present organisation of the university and society generally. An increase in feminist activity — an idea which *Woroni* would not oppose presumably — must mean a decline in the position and status of men. This observation will no doubt be criticized by the radical feminists on campus, but I feel that men must take an active stand to oppose and stop this criticism, for their greatest vested interest in this conflict must be the retention of the present structure of society into decision-making males and decision taking females.

This idea is not reactionary or immoral but is plainly realistic; no man is going to stand by and watch the base of his power and influence being gnawed and rotted away by men-hating feminists. It is a purely logical and realistic stance to take, if the position of men is to be maintained.

The feminist movement is the product of the type of neurosis and attention to triviality that is typical of such women, a trait which must make them very ill-equipped for the power positions for which they are aiming. However the attainment of power has a complementary objective: the humiliation and downgrading of men, and this is the main objection our organisation has to the feminist movement. Surely it is a natural reaction for anyone who feels

2 Thursday 11th July 1975

their pride and position of being challenged to oppose such a movement. Moreover the male half of the human race has a great genetic and historical background in taking the dominant role in society, and with this almost in-bred ability to govern, what feminist can seriously contest the male's ability to hold their position; do they honestly believe they are capable of taking over the males' complex job.

Even assuming that the feminists can start to take over, then their stay will not be long, for the men will rise to the threat and firmly re-assert their former position, and that is something that even feminists admit to, men are stronger, and will react quite strongly if they are threatened. Although we do believe that violence towards women is not a desirable action, violence may be the only avenue when faced with the unleashed emotions of unstable women.

Yours faithfully,

Leslie Piggott

white rabbit

Dear Sir [sic]

Having just read the article "Mind Your Head" (MYH) in the Easter issue of *Woroni* (p12-15) I was astounded to read that S. Cohen's book "The Hallucinogenic Drugs" was labelled as being "probably the best unbiased account". Surely that descriptive honour should go to Brian Wells's book "Psychedelic Drugs—psychological medical and social issues". (Penguin 1973). This book, excellent for both the (acid) head and the (academic) head, gives a holistic, realistic and objective view 'of psychedelic drugs'. It also discusses some of the possible future uses of these mind-manifesting drugs in "Therapeutic applications", religion and creativity. Apart from its content the book is also beneficial in that it provides us with some 250 references on all aspects of psychedelic (including dope) drugs.

Some of these references are —

1. Hoffer, A. and Osmond, H., 1967, *The Hallucinogens*, Academic Press.
2. Castaneda, Carlos, 1974 *Journey to Ixtlan*. Penguin. Also his first two books.
3. Stanford, J., 1972, *In Search of the Magic Mushroom*, Peter Owen.
4. Van Dusen, W., 1961, *LSD and the enlightenment of Zen in Psychologia Vol 4*, pp.11-16.
5. Watts, A.W., 1962, *The Joyous Cosmology; Adventures in the Chemistry of Consciousness*, Pantheon.
6. Tart, C.T., (ed.) 1969, *Altered States of Consciousness*, Wiley (1972 edition available as a paperback—ANCHOR AO-43)
7. Aarensen, B. and Osmond, H. (eds.) 1971, *Psychedelics: The uses and implications of Hallucinogenic Drugs*, Hogarth Press.

Why are there so few seriously interested individuals in things like "Killer" Kava, "Cheery" Chat, Deadly Nightshade, "Bountiful" Banisteriopsis Caapi, "Cold" Coffee, "Tepid" Tea, "Damned" Datura, "Painful" Pituri, "Boring" Bananas, and last, but not least, "Nutty" Nutmeg and "Mad" Mace?? Do you realize that more than eighty-eight (88) hallucinogenic plants are known to the Western world? What about some feedback! Do you have any information about any of these (psychedelic) drugs? Well, all you interested fiends, dopes, students and other paraphernalia, don't just sit there! Answer this letter!!! We're here to exchange (the sic) KNOWLEDGE, you realize. Let's face it, your studies are

- (1) for our benefit
- (2) for THEIR benefit
- (3) for the advancement of science
- (4) for mankind
- (5) for all filthy drug fiends!! bah!

BALLS, TITS



AND GREASEPAINT

a regular column on the Performing Arts on Campus

Refreshed from your break, girls and boys? All raring to go? How about that, and Kulcha everywhere. So now you know what to do inbetween fucking around.

Firstly, Dryden and Purcell (God rest their souls) have written a huge extravaganza musical called *The Indian Queen* which is being presented with the help of (our very own) Paul Thom, playing 2nd snake. (Choreographed by our very own Linda Tenenbaum). Please go and see it, at Childers Street Hall (heated auditorium), July 9-12 and 16-19 at 8.00pm. Its staggeringly pricey — \$2.50 for Marxist/Lennist as well as other reactionary students. Champagne on sale. Reack III (at Union shop).

Those of you, like this incredibly talented hack, who like writing the odd spot of drivel might like to try this: Radio ANU and Theatre Group are having a playwriting competition. \$50 first prize, \$20 "encouragement" prize. Details of entry conditions are all over the place, i.e. on walls in the Union, so please get your arses moving, and your fingers. Any sort of play, but remember, INITIAL performance rights go to the runners of the competition. (The ABC is also having a competition for radio plays no more details with your correspondent now, but ring Auntie and find out for yourselves.)

Looking at it from another perspective, this letter, written with no profit incentive and disseminating KNOWLEDGE in the form of the above references, was sent to you in an altruistic fashion, and thus you should reply in kind, of course.

Trusting, my dear friends, students and countrypersons, that you, contrary to normal practice, will reply post haste in the next exciting issue of *Woroni*. Show up the faults, errors, inconsistencies, double meanings, useless ravings and crap in this letter!!!

Thanking you and eagerly waiting in anticipation.

I remain your everlasting
Friendly Freaky Fiend
Dr Fab.

PPS — I have lost this book:
Berner, Jeff, 1972, *The Inner-Space Project*, World Publishing, N.Y.

If YOU have a copy of this book, which is described as "a survival handbook", is more a treatise on interdisciplinary thoughts (Jeff himself is described as a "generalist"), and has a light green cover, the frontispiece being a "blownout" head, would you contact me or send me a copy (through the editor). Many thanks!

Dr Fab.

Mr ANU Quest is still moving and indeed is picking up pace like a snowball. It avalanches on August 5, with the judging, a meal and a ball. Don't forget, lucky entrants, you have to flog \$50 advertising, or something, for Bushweek Rag.

Blue Folk Feeling is starting to feel that way in the wallet too. Seems a pity that nobody can afford \$1.50 to go along to the Griffin Centre on Sat'dee nights to listen to music, stories and some really amazing acts. See if you can rise off the ground and evade your far-out-man existences to Griffin Centre on Blue Folk. (A Head, John Ewbank and others). See article this issue.

Bush Week could well be an alternative Kulcha week, i.e. an alternative to the slowly backsliding drivel of the last three years. However, one fears that a lack of co-operation and enthusiasm may "fuck-it-up", as people have been known to say. How about dropping a line to Ms Berg, Bush Week Director, in the S.A. office if you'd like to put your hands in a more useful position than at present?

Remember the Hindu priest from lower Yugoslavia, VATZLAV? No, Well, VATZLAV will be on at Childers St. Hall, 8.15 pm July 30 - August 2, and August 6 - August 9. Try and catch it ~~man~~, before it tarts to Sydney.

The Women's Theatre Group from La Mama in Melbourne were in Canberra from July 7-9, but this issue of *Woroni* is too late to give notice, and too soon to review it. The management hopes you enjoyed it. If you didn't see it — stiff bikkies, buddy.

However, first some notes:

1. N.U.D.E. classes, Tuesday, Wednesday and Thursday nights. V-e-r-r-y good.
2. Workshops, Social Action Rm, Childers St. Hall, 8.00pm Monday.

SEE YOU THERE.

FREE classifieds

For the first time ever, due to popular demand, *WORONI* is offering free (that's right, at no cost whatsoever, and cheap at the price) classified ads.

RUSH, RUSH, RUSH anything that just might qualify on or before Thursday 17 July. The address again folks — *WORONI*, SA Office, P.O. Box 4, or deliver by hand.

Remember, they're FREE, FREE, FREE, FREE, FREE, III
FOR SALE:
SKI BOOTS: Caber Pro Size 11, excellent condition — \$45 o.n.o.
see C. Fletcher, A 240 John XXIII.

FOR SALE:
One 1971 Yamaha 125 AS-3 — \$175 o.n.o.
Only defect is a hole in a piston. Ring 95 0763 and ask for Andy or call at 13 Walker Crescent, Griffith, A.C.T.

WHAT ARE YOU DOING FOR BUSHWEEK?

Bush Week (August 2-10) is a week during which functions and activities, organised and operated by groups and individuals on campus, are held for the dual purpose of raising money for charity and having a good time. There are two types of Bush Week. Type 1 is small scale with a few annual events and dances, organised by the Bush Week Director with some help from a few friends, that raise a small amount of money for charity or show a deficit. Most people attend a few free food and free grog functions, watch the iron person race or avoid it, and spend the remainder of Bush Week pissing on and complaining of boredom. Type 2 is large scale

with a myriad of functions, activities and events such as: Rock, Jazz, Folk, Blues and Bush Bands, Dances, Balls, Banquets, Films, Exhibitions, Demonstrations, Workshops, Street Theatre, Shows, Auctions, Scull and Chunder activities, Barbeques, Debates, Speakers, Forums, Back to the Bush Picnic, Bucket collections in Civic by bizzare or beautiful people, and this year, a Fair Day with stalls and sideshows, raffles, rides, fairy floss, balloons, fortune teller and open air bands, woodchop, arts and crafts, toffee apples, plants and pickles, trash and treasure, and festoon lights. Type 2 Bush Week requires that every group and every individual

be involved in organisation, preparation, operation and participation, altering the role of Bush Week Director from one of sole organiser to one of co-ordinator. Type 2 Bush Week is obviously much more successful than Type 1 both financially and in good times terms.

I am anxious to hear, as soon as possible, from all groups and individuals on campus who are prepared to organise some activity or function to be held during Bush Week, or who wish to become involved in those already being planned. We have a need to suit every talent but, most of all we need people with time, energy and enthusiasm. I am es-

pecially looking for new, original or unusual ideas that will interest and involve large numbers of people. Funds are available from Clubs and Societies, CAC and the Bush Week Budget to help finance Bush Week ventures particularly if they will show a sizeable profit for the Bush Week Charity. The Chairperson of Clubs and Societies, (Ian Jordan), the Chairperson of CAC, (Jeff Kondrat) and the Bush Week Director can all be contacted through the Students' Association Office in the Union Building.

Now, what are you doing for Bush Week?

Rigmor Helene Berg,
Bush Week Director.

ADMIN PRETEND THEY LISTEN BUT

They don't give a shit!

The ANU is Canberra's second largest landlord after the government. However, it is possibly more irresponsible in managing its housing stock than Ray Saunders or any of his mates in the Real Estate Institute. In a time of acute housing crisis the university housing policy is a disgrace.

- * Approximately 65% of the 489 dwellings are let to staff, 25% are let to married graduates, and 10% are empty.
- * 41 University dwellings were empty in April - a number have been empty for 12 months.
- * Married couples without children are allocated three bedroomed units.
- * The University has breached section 26 of the University Act and let its houses and flats at less than 50% of fair rent.
- * All current and previous staff tenants have the option to purchase at government valuation. This has meant a decline in rented accommodation - 167 houses sold could only be replaced by 113 houses and flats.
- * The University recently acquired a number of flats from funds which require a 12% return on capital; these are allocated to students because they are the only group prepared to pay rents at the level required to minimise loss.
- * Allocation of university accommodation is often on the basis of a reverse means test. Junior academic and technical staff are usually ineligible for assistance and do not receive assistance under house purchase

schemes in which the university has more than \$1½ million invested. Female staff need council approval to obtain accommodation.

- * Fees in university colleges exceed the maximum payable under the tertiary allowance scheme (which few get) by up to \$15 per week.
- * There are hundreds of students in inadequate accommodation.

One member of the research staff was so outraged at the university's housing policy, that after vacating his university house he refused to hand back the keys. Instead he gave the keys to the ANU Students' Association. Four needy students moved into the house at 3 Babbage Crescent, Griffith, on Saturday 21 June.

The administration was obviously embarrassed by this action. Upon learning of the occupation on the Monday they closed a meeting of the housing committee. The member of the research staff who handed over the keys was questioned by top university heavies for two afternoons running. However, the administration could not

use the police to evict the new tenants as they were there with the permission of the previous occupier.

On Wednesday 25th June the new residents paid a month's rent on the house. The university issued a receipt.

While the occupation at Griffith continues, the university still fails to attack the accommodation problem seriously.

In March the university set up a Housing Policy review committee to consider student submissions:

- ** that university dwellings should be let at fair rent (increased income to be used to provide housing on the basis of need)
- ** that 3 bedroomed dwellings should not be let to married couples without children
- ** that university dwellings should be fully occupied at all times
- ** that allocation should be on the basis of need: priorities being given to students with children, needy single students and non-academic staff.

After three months of meeting the committee has not agreed to any of these points. It suggested that increased rents should be used to provide more accommodation for those currently eligible. It offers on an experimental basis for 12 months (so long as none currently eligible are inconvenienced) that between 0 and 5% of the stock should be allocated on a points system to staff and students. Even this is too radical for the staff association. The Students' Association is compiling a list of those willing to live in unoccupied university dwellings.

The occupation of the house at Griffith and of other university houses does more than just solve the social needs of a few students. It is a powerful challenge to the decision making structure in the ANU.

Only by changing this structure can we hope for justice in any aspect of university policy.

DAVID SHAW, for the
ANU Labour Club
(Revolutionary Communist)

Thursday 11th July 1975

letter

PRESS CENSORSHIP

The Newcastle Morning Herald refused to print the following ad. for us:

"Camp women's social group meets Wednesdays, 8 p.m., Hotel Grand Lounge. All women welcome."

They said that some of their readers would be offended. (Specifically, the objection was to the wording "camp women"). This, despite the fact that in the past they've been happy to exploit Gay

Liberation for its news value; and are currently quite prepared to run ads for Sex Clinics and (heterosexual, of course) Introductions Agencies, as well as for any of the sensational films the local cinemas care to screen (*Forbidden Sexually, Gay Deceivers*, for example).

As we've been denied one of the main outlets for publicising our existence, we'd especially appreciate it if you could include an item in your "What's On" column.

Thanks in anticipation - sorry I can only enclose a token donation, but the group has no funds (many of us are students, unemployed, etc.).

Yours for the revolution (personal and political).

Barbara Rigby,
Newcastle, NSW

oh lord won'tcha buy me?

Are you exercising "restraint"? If so, you may be interested to know that orders are now being taken for the latest "flagship" of the Mercedes-Benz fleet, the 450SEL 6.9. Price is anticipated to be not much in excess of \$40,000.

According to daily press reports, the early response is "phenomenal, with more than 100 orders, sight unseen, being placed in NSW."

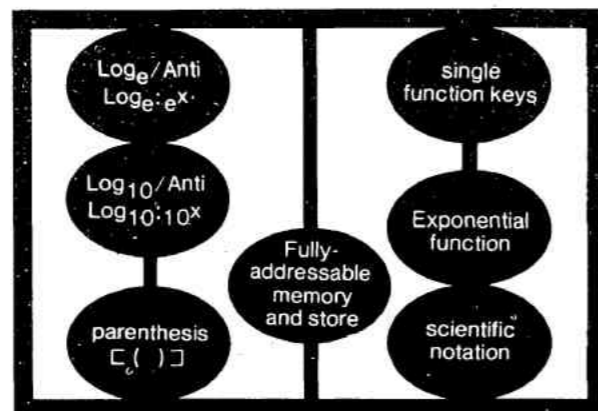
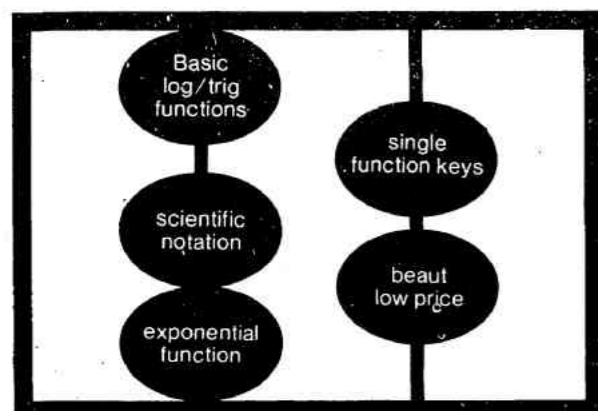
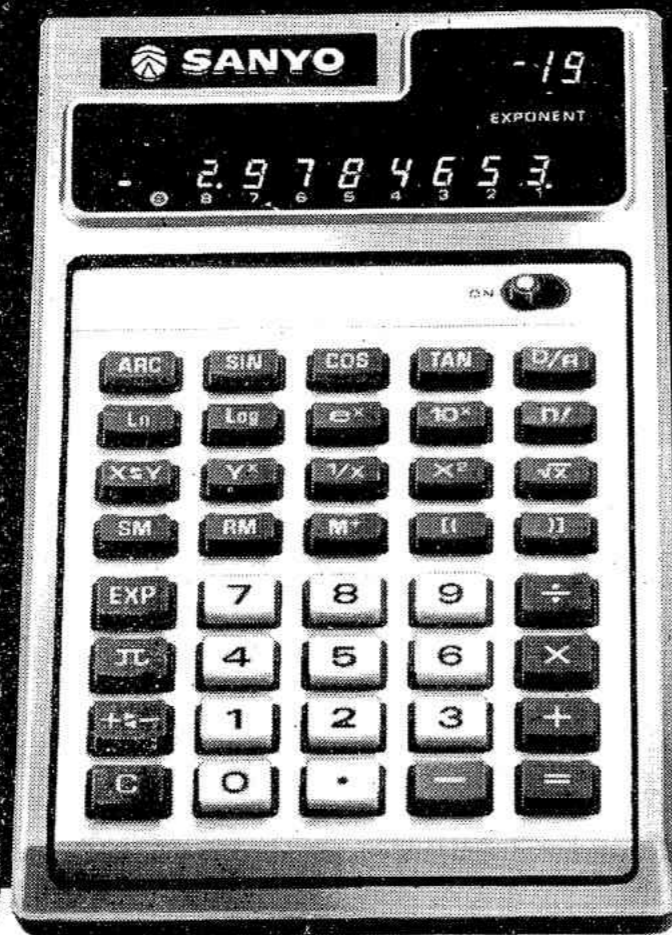
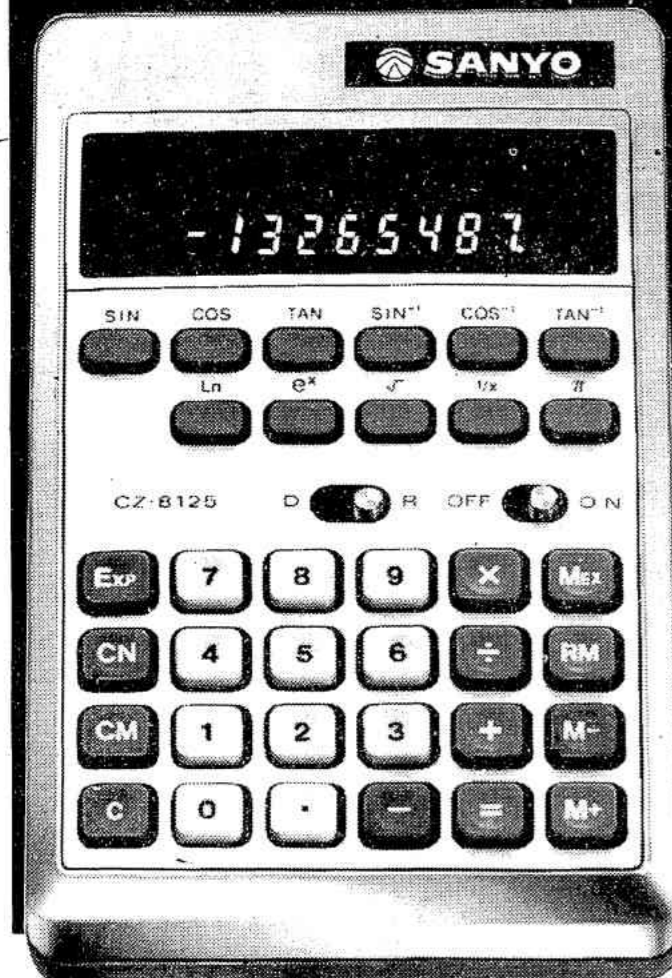
The restraint shown by the buyers of the Mercedes-Benz is matched by that of the company. Mercedes-Benz (Australia) Pty. Ltd. improved their profit by a cool 80 per cent in 1974.

Ah well, that's the way the cookie crumbles. And the way the Mercedes-Benz.

from the Tribune, ta.

Pocket-size CZ8125

Pocket-size CZ0111



it all adds up to **SANYO**

Available at the UNION SHOP

National Homosexual Conference

August 16, 17 1975
Melbourne University Union

You are invited to participate in a National Conference for homosexual women and men. The Conference is being organized by a group of lesbian women and homosexual men from Melbourne.

The idea for the Conference grew out of the need for homosexuals throughout Australia to come together in order to discuss our experiences of oppression and actions towards liberation.

WHY A HOMOSEXUAL CONFERENCE?

For a number of years Gay Liberation Front and Campaign Against Moral Persecution have worked for homosexual liberation in Australia. Yet change has been slow and there have been many problems. There have been political splits and divisions between conservative and radical homosexuals; between lesbians and male homosexuals. There have been actions of a productive and a counter-productive nature. Change has occurred yet major social institutions and processes (e.g. education system, media) remain largely heterosexist in nature.

The homosexual rights movement at the present time is fragmented and largely ineffective.

We need to evolve a new perspective on the situation of homosexual oppression in 1975 and the possible alternative actions towards liberation. This perspective must be based upon the needs of the homosexual community, the past experiences of radical homosexual groups and a realistic assessment of the avenues of change in Australian society.

WHO IS WELCOME?

The Conference is primarily for homosexuals. We hope that homosexual people of all walks of life and political affiliation will feel free to attend.

The Conference is not for the "social scientist as voyeur". Nor is it for those who hate us and would make us change.

It is not intended as an "educational experience" for heterosexuals.

Rather, we seek to create a sense of solidarity among homosexual people through the sharing of our pain and in working to create our liberation. We hope new directions for action will arise from the coming together of such a diverse group.

The families of homosexual people who wish to attend the Conference are also welcome. There will be a special workshop for discussion between the families of homosexual people and homosexual activists.

CONFERENCE STRUCTURE

The Conference is structured in order to encourage homosexuals from diverse backgrounds to contribute their experiences and thoughts. Equal emphasis will be given to small group workshops on specific areas and plenary sessions.

A "Speak Out" will be held to enable participants who have not submitted written papers to make a contribution.

Other suggestions for workshops which may arise during the Conference will be incorporated into the programme.

In order to encourage the free participation of all present, the Speak Out and Workshops will be closed to the Press. The Conference will be asked to make a decision concerning the presence of the Press at the Plenary sessions.

A Press Conference will be held during the Conference at which interviews will be available with the organisers and any other participants who may wish to be present.

PAPERS

Any homosexual woman or man is welcome to submit a paper on one of the areas covered by the Conference. Authors of papers will be given five minutes during the appropriate plenary to present a summary of their contribution.

Papers will be circulated to participants before the Conference.

We hope papers will contain substantially new material on homosexual oppression and liberation. We feel that analysis of homosexual oppression has in the past often been superficial. We are looking for a synthesis of our experience of oppression with theoretical knowledge from such disciplines as psychology, sociology and political science which can provide us with new insights. Past actions toward liberation are also in need of critical analysis in the light of changing conditions, in order to provide fruitful avenues for action.

By circulation of the papers before the Conference we hope to stimulate written replies, so that we can make optimal use of the limited time available. There will be facilities available for the duplication of written replies and other material during the Conference.

DEADLINE FOR PAPERS:

Wednesday, 3 July.

PAPERS should be sent to:
Homosexual Conference Collective,
AUS,
97 Drummond Street,
Carlton, Vic. 3053.

Anyone not attending the Conference who wishes to receive the papers may do so by sending \$1.00 to the Homosexual Conference Collective, C/- AUS, 97 Drummond St., Carlton, 3053.

Registration form

Detach and return to address on the foot of this form

NAME

ADDRESS

REGISTRATION FEE is \$3.00 for students, pensioners and unemployed, \$5.00 for others. The fee includes \$1.00 for the Conference papers.

FEE INCLUDED: \$5.00 \$3.00

ACCOMMODATION: A limited number of billets will be available for people attending the Conference. However, the Collective must be notified of people who need billeting by August 1.

If you live in the Melbourne Metropolitan area and can accommodate anyone, please let us know by August 1.

BILLET REQUIRED YES NO

(please specify days required

BILLET AVAILABLE YES NO

(please specify days available).....

PAPERS

Do you intend presenting a paper?
YES NO

CHILDCARE: If necessary, child care facilities will be provided. Please let us know by August 1 if you will need this facility.

Final registration date for the Conference is Friday, August 1.

FRIDAY, 15 AUGUST

8.00 p.m. RECEPTION (Mixed Lounge).

SATURDAY, 16 AUGUST

9.30-11.00 a.m. HOW HOMOSEXUALS ARE OPPRESSED

An exploration of our experience of homosexual oppression through the major social institutions and the basic problems confronting us as homosexuals.

- Psychology
- Education
- Media
- Religion
- Legal situation and law reform
- Family
- Self oppression

11.00 a.m.-1.00 p.m. WORKSHOPS

- Coming Out
- Bisexuality
- Lesbian Mothers
- Homosexuals and their families
- Gay Culture
- Being Homosexual at work
- Australian Gay History

2.00-4.00 p.m. SPEAK OUT

-All welcome to speak on their personal experience and views.

4.30-6.00 p.m. WHY HOMOSEXUALS ARE OPPRESSED

-An exploration of the political nature of homosexual oppression through theoretical analysis in the light of psychological and sociological theories of social structure and human behaviour:

- Social identity or self identity?
- Homosexuals as scapegoats?
- Social myths?
- Necessity of homosexual oppression?

SUNDAY, 17 AUGUST

9.00-11.00 a.m. HOMOSEXUALITY AND FEMINISM

A discussion of homosexual oppression and

liberation within the framework of feminist concepts.

- Sexual objectification
- Feminism/Effeminism
- Relationship with the Left
- "Ethics" of social relationships (e.g. monogamy/promiscuity question, "falling in love, again")
- Sexism among homosexuals
- Women and men working together?

11.00 a.m.-1.00 p.m. WORKSHOPS

- Effeminism
- Lesbian Separatism (Women only)
- Ageism
- Sexual Objectification
- Homosexuals and the Left
- Men's group

1.00-2.00 p.m. LUNCH

Different State groups could meet over lunch concerning future action

2.00-4.00 p.m. HOMOSEXUAL MOVEMENTS - PAST AND FUTURE

- An analysis of experience in Gay Liberation, Camp and other homosexual rights groups. What will have the greatest impact for change on contemporary Australian society?
- Problems of sexism among homosexuals?
- Possibility of unity among homosexuals?
- Possibility of unity among lesbian women and male homosexuals?
- Contradiction between ideology and gut reactions (conditioning?)
- Toward a non-sexist society

4.00-5.30 p.m. ACTION WORKSHOPS

The formation of new action groups and meeting of specific interest groups to discuss concrete proposals for action:

- Mental health workers
- Education groups, e.g. teachers, students
- Public Service
- Law and prisons
- Media
- Homosexual counselling
- Parents of homosexuals



The Australian Broadcasting Commission will conduct a \$1,500 competition for radio play scripts.

It's intended to offer a new opportunity to Australian writers, and to find new writers.

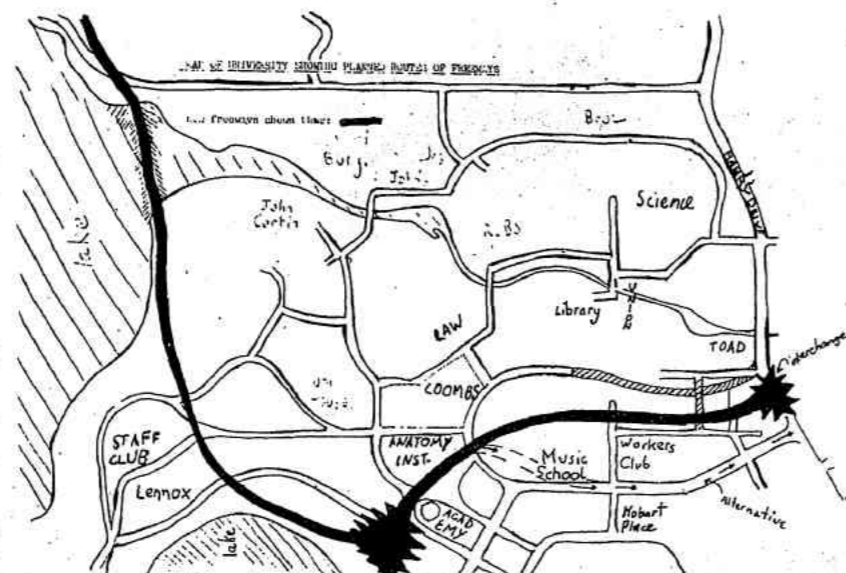
The major prize will be \$1,000 for the best script received, with a further prize of \$500 for the best play from a previously unpublished writer. In addition, a broadcast fee will be paid for all plays accepted for production, whether or not they win a prize.

Entries should be for plays running for not more than 85 minutes, but the size of their casts is unrestricted. Closing date will be Saturday, September 20, and entries should be addressed to:

SOUND STAGE RADIO PLAY
COMPETITION
GPO BOX 487
SYDNEY NSW 2001

Entrants must live in Australia. All entries must be conceived and written specifically for radio.

A New Religion: *n.c.d.c.* grovels before car



The NCDC has come forward with expressway plans that will devastate large areas of Acton, the ANU campus and the foreshores of Lake Burley Griffin.

The plans for the Molonglo arterial road have been known for some time. This expressway will commence at the Tuggeranong Parkway north of Scrivener Dam. It will come around the base of Black Mountain, over a bridge at the mouth of Sullivans Creek, under a tunnel between the ANU and the hospital, and along the foreshores of the lake to join up with Parkes Way near Hotel Acton.

Now we have learnt that the NCDC engineers had more in mind. They have dug up the Western Distributor plan, scrapped four or five years ago. Tenders for construction of the Western Distributor would have been called last week if concerned Canberra citizens hadn't acted. The Western Distributor would commence in an interchange near the Academy of Science, engulfing the old Canberra High School and the Childers Street buildings in its path. It would pass close to the School of Music, the Workmens Club, Copeland Lecture Theatre and would end in an interchange outside Toad Hall. The alternative route leads from the Academy of Science interchange to Marcus Street and onto Barry Drive. This proposal would destroy the Academy of Science precincts and greatly increase traffic on Marcus Clarke Street, and create a total barrier to pedestrians. Even under this alternative plan Childers Street buildings will be destroyed and there will be an additional road outside Toad Hall. Under both schemes the hospital road will require filling. What can we learn from these plans:

The Molonglo arterial was scaled down from six to four lanes, but the Western Distributor plan was based on a six lane Molonglo Arterial. Is the NCDC planning to expand the Molonglo arterial back to six lanes? The tunnel underneath the ANU is still planned to be large enough for six lanes. On Parkes Way West and Barry Drive traffic volume will exceed capacity by 1980 - solution,

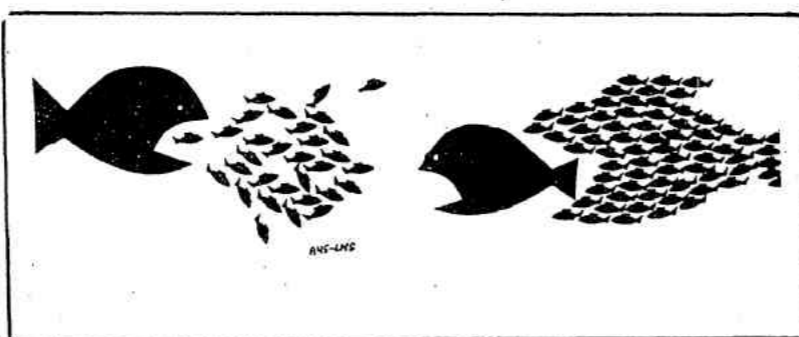
expand the Molonglo arterial? Given expected traffic volumes in peak periods the central section of the Western Distributor need only be two lanes in the foreseeable future. The NCDC will build a four lane arterial - to encourage more traffic and pave the way for a six lane Molonglo arterial. Under both schemes Elery Circuit and Gordon Street will also become four lane.

The NCDC is still obsessed with the private motor car. The Molonglo arterial/Western Distributor plans will add to congestion in Civic and increased car numbers will increase already serious air pollution. Some of the more beautiful parts of Canberra will be replaced by tar and concrete. The NCDC says the reason that the distributor is needed is to ensure 'maximum use of the new arterial'. Self fulfilling prophecy. The only data used in assessing needs is parking and traffic data. The intention is to double the number of car parking spaces in Civic between 1970 and 1980. Again to ensure 'maximum use of the new arterial'. Regardless of route the Western Distributor will cost \$5 million.

We can now see what a charade the NCDC's planning policies are. The Commission has a facade of public participation, but the real decisions are made by vested interests and technocrats behind the scenes.

The NCDC has alternatives schemes, but these are designed to do nothing more than dissipate a movement against their primary plan. Their planning philosophy is still the same. The private motor car must be replaced as the dominant transport mode of Canberra. The car parking areas should be developed for housing and the urban density increased in order that public transport can function effectively. An integrated bikeway network should also be built. The solution is not simply the re-education of the motorist but the re-design of our city and the taking of its planning from the technocrats and vested interests.

JULIUS ROE
President, ANUSA.



ATTENTION CLUBS & SOCIETIES

The Clubs and Societies Committee of the Students' Association has made available \$250 for special Bush Week Activities by Clubs and Societies. This money is not available for ordinary activities, e.g. dances, dinners, meetings, wine and cheese, beer and prawns, grog-ons, beer-ups, or whatever.

If your Club's/Society's executive has an idea which is in the spirit of Bushweek, i.e. to raise money for charities whilst having fun, which needs initial financing, then

- set out your idea
- draft a budget
- send the proposal and draft

budget to

Ian Jordan
Chairperson
Clubs and Societies
Committee
Students' Association.

Money will be allocated on a basis of merit of the idea.

An amount of this money has been set aside for Clubs and Societies to participate in the Fair to be held early in Bushweek.

If you need help then don't hesitate to contact me care of the Students' Association. So, get thinking!

IAN JORDAN

BUSH WEEK 1975

In the past Bush Week has been a nice way to end second term, a time to get really boozed up in the bar while the free bands are playing, a time for a few to have fun throwing eggs and flour, and its the time when most students watch! They watch the scavenger hunt, to see what really funny student-like things people can do, they watch the iron man race to see who can spew up the most beer, and then when they have seen those shows, and when they have been to the free dances put on during the week, everybody goes back to prepare for the holidays, saying what a real drag Bush Week was again.

Bush Week is not intended to be a series of stunts put on by a few students for the amusement of the student population; Bush Week is supposed to be a week of involvement by all students, with functions organised by a large proportion of students rather than by a few committed individuals.

In addition, Bush Week is supposed to be a charity occasion; all proceeds from Bush Week go to the Bush Week Charity, this in the past has generously been a very small amount, hardly representative of what the student population could raise.

SO... get your arse into gear

This year the Bush Week Director, Rigmor Helene Berg was elected at the last Students' Association meeting without opposition and the Women's Refuge was decided on as the Bush Week Charity. Ms Berg is attempting to have a Bush Week that is radically different from past years, this year the Director is asking for involvement from every part of the student population to make this year's Bush Week an event that isn't denounced as a drag. Tentative plans include:



- * Sat August 2nd *
 - Fair Day, with Kite flying competition. Open air bands in Union Court.
- * Sun August 3rd *
 - Cultural Affairs Committee Show with dancers and dancing.
- * Mon August 4th *
 - Women's forum — a debate with several prominent women speaking from pro- and anti-feminist viewpoints.
- * Tues August 5th *
 - The biggest function of Bush Week — the Mr ANU Quest.
- * Wed August 6th *
 - Bush breakfast in the morning,
 - Hiroshima Day put on by Friends of the Earth, and then the Law
 - School's mock trial.
- * Thurs August 7th *
 - Cinethon
- * Fri August 8th *
 - The usual scavenger hunt, Iron
 - Man race, boat races, with open air bands in the Union Court.
 - Cinethon at 7.30 and the Mr
 - ANU Dance put on by
- * Sat August 9th *
 - Folk night.

It must be emphasised that these are tentative plans, and any suggestions for improvements or other functions should reach Ms Berg via the SA Office.

One thing that should be made clear is that the organisation for Bush Week should not rest upon the Director's shoulders alone, all Clubs and Societies, residential halls and colleges, any group of students must organise a part of Bush Week themselves. It is up to these groups to make an active contribution to Bush Week's success.

LOIS BLOINK AND STEVEN MORTEN

One way they can do this is by contributing to Fair Day on Saturday 3rd August. This event is supposed to be the beginning of Bush Week and if organised well could be a good start to a good Bush Week. Various private shops are being invited to put on a stall, the Jamison Trash'n Treasure market, Peacock, Costless, Home-crafts, Chinese and Thai shops are amongst those being considered. However, there is plenty of room for student groups to put on a stall: food stalls (hamburgers, etc. pancakes fairy floss, cakes and sweets, home-made preserves, for example) arts and crafts stalls, second-hand book stalls, jumble stalls, balloon stalls, flower and plant stalls, raffles (this would involve approaching private businesses for prizes) and other more imaginative features such as a ferris wheel, fireworks display, fortune telling stall, pony rides, kite flying, exhibitions, car smashing (wreckers would have to be approached) or piano smashing.

All Clubs and Societies will soon be contacted and they will be asked to consider the above list, which is of course not exhaustive, and organise one or more stalls for Fair Day. It is hoped that people will take this request seriously, and go out and organise a stall themselves. This may often involve getting a private firm to donate a prize or their services, and will certainly involve getting the members of their club, society or association to do something themselves.

Bearing in mind that the suggestions we have made do involve some thought and considerable organisation, it also must be stressed that since B.W. is less than a month away, preparation must begin immediately.

Any ideas, positive or negative should go to Lois Bloink or Steven Morten either through the SA Office or preferably at Toad (3rd floor, B block).

It's up to every student to contribute to the success of Bush Week in 1975.

FOREPLAY

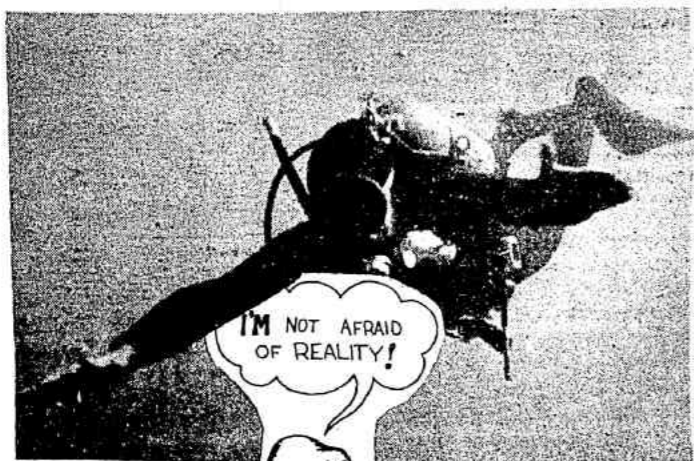
(or — *The Thigh's The Limit*)

*And her eyelids flipped and fluttered
As she murmured, as she stuttered;
Kiss me, kiss me, kiss me;
On the thigh.*

*And her fingers slip and wallow
As they follow curve and hollow.
Kiss me, kiss me, kiss me
On the thigh.*

*And our lips are curved and mellow,
As they trickle and they linger,
Honey sweet.
Blood beat.
Kiss me kiss me kiss me
On the thigh.*

Julie.



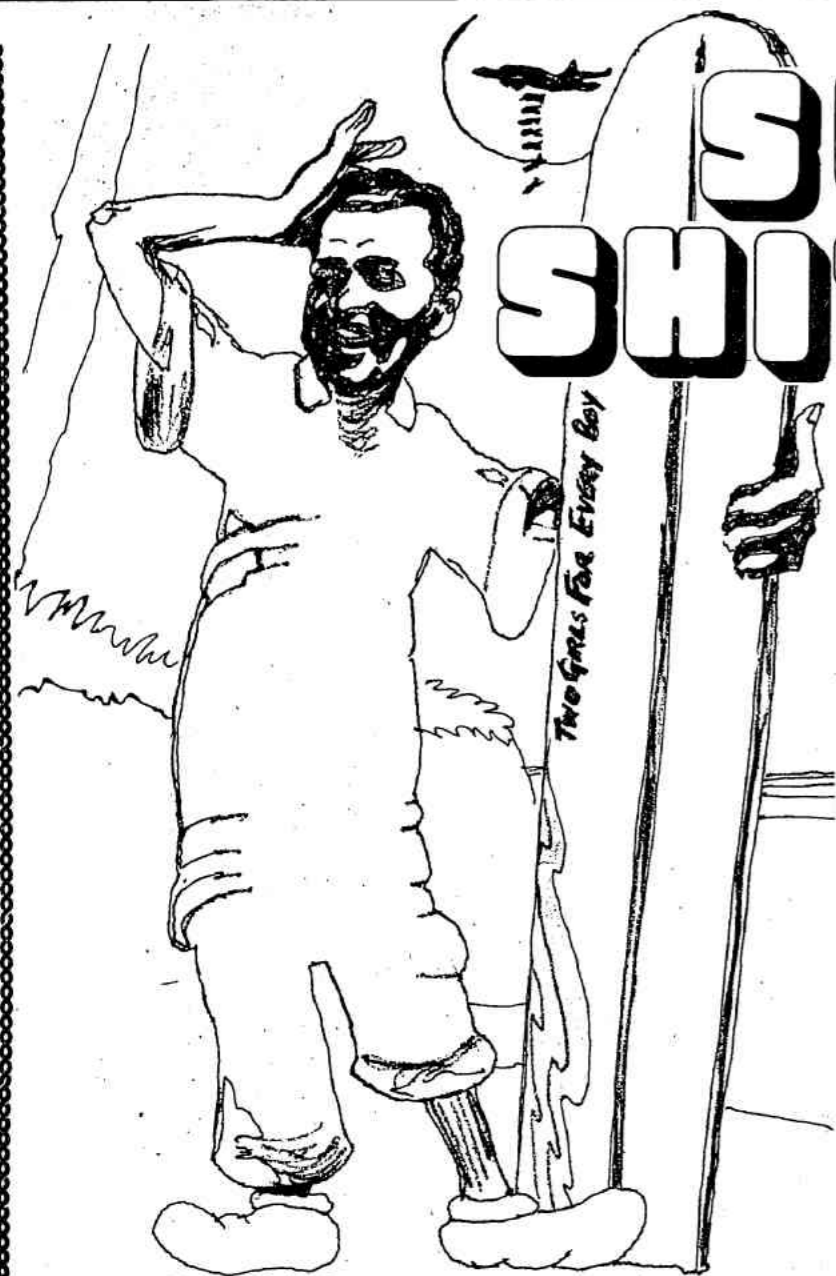
Chanson Diluvienne

Je connaissais un vieux si oublié
C'était tout à fait normal s'il s'égarait.
Il parcourait de longs couloirs de solitude
Et parfois quand on se rencontrait
Il me regardait par delà ses yeux pour dire
"Salut"
Et parfois, il se taisait.
Semblait si triste de fermer les yeux sans rien
dormir
Car nous mourrons pour si longtemps.

J'étais un jeune bien hardi et gai
Mais cela semblait parfois n'être pas vrai.
J'ai vécu près de portes ouvertes et nébulenses
Jusqu'à ce qu'une rencontre
M'ait aimé avec ses yeux, avec
Des mots
Qu'ensuite j'ai oubliés.
Viens près de moi, fermer les yeux, mais pas dormir
Car nous mourrons pour si longtemps.

Viens près de moi, fermer les yeux mais pas rêver
Car nous mourrons pour si longtemps.

J. et J.



from OPUS No.2 1975

The most distinctive thing about surfing and the surfing 'scene' for women is that it's just not for women.

Phil Jarratt's proudly sexist pronouncement, '...surfing is a male domain...when you go surfing you hang out with the guys...' is exactly how it is. Surfing and the surfing sub-culture is entirely for and set by men. Women hang around, or rather are hung, on the fringe of things, primarily as fucking objects, for, when the sun and the surf go down, our surfing heroes' minds turn to ripping into cunts instead of waves — and as status symbols for the males involved their personal slaves and worshippers of their super-cool surfing-based male prowess. Women are the adornments to the scene — in their male-given status as 'pigs', 'gang-banging moles', some surf-hero's 'chicky-wicky' they can never be a surfer or live the surfing scene.

The following article is a description of what it's like to be a woman adorning the surfing scene based on mine and my women-friends' experiences as one-time adorners.

First of all, you've got to look a certain way, or you'll never make it as a surfer's 'chick' or as one of the 'pigs' of the surfing group. You've got to look lean, almost hungry, and healthy, even though you spend your day at the beach lolling in the back of your surfer pal's 'shaggin'-waggon'.

You've got to be permanently, devastatingly bronzed, for if your tan wanes to an off-white or waxes till it's too dark, your fuckability declines, and fuckability is what gets you to where it's all at.

Your hair must be long and sun-streaked, looking freshly wind-blown and sea-sprayed, but actually carefully combed and shampooed. Your face must wear 'natural-look' make-up and mascara (stick carefully concealed for those touch-ups during the day). You are now looking right for the scene.

And as your surfer pals ride their little hearts out on their magnificent men-only waves, you must sit around all day looking luscious with the other 'chicks', whom you are expected to be in competition with for the good graces of our heroes. At all times, as you wile away the morning in the back of their panel-vans or lolling around on the beach, you must keep an ever-watchful, awe-struck and adoring gaze on our pals' splendid lefts and mind-bending 360° turns. You can also take a plunge into the surf, but it can only be a splashy dip on the edge, 'cause you can't wreck up your hair or your Natural Look Mascara by getting your head wet.

You never, ever ride a board yourself, even though you may spend half your life on a beach and in a culture which says that surf-riding is the be all and end all of existence. No — far be it from most of us surfer 'chicks' to even consider that a possibility. Phil Jarratt says, 'Women are not good surfers...'; and anyone and everyone in the surfing scene knows that and believes it. Women can't surf because they're women. And if you do surf you'll be ridiculed and jeered at because you're incompetent — hassled into incompetence. If you're good, you don't let them know because you won't get regular treatment from the guys. Instead you'll be seen as a mannish whore [?!]. If you're gutsy and 'man enough' to brave the waves out there with the boys

then you're gutsy enough to fuck around as much as our 'liberated' surfer heroes pretend they do.

You're seen as a 'goer' — exciting and titillating because you're different, but more smutty and sluttish than your standard surfer 'chick' — you're a good score but a surfer would never consider 'falling in love with you'. In the surfing scene, as much as in any other, sex besmuts women while it glorifies the man.

So all you do is sit around until our heroes return from their adventures on the high seas. You must tell them how fantastically they performed and how you were so worried when you thought they may have been knocked unconscious when their board was ripped away from them (you don't let on that you know the fool fell off).

You then groove through the afternoon. You feed them with fish and chips or dried fruits — depending on how 'cool' they are — you've bought for them. You can only nibble away as they guts themselves, because you'll otherwise be told that you get fat, pimply, or both. In between stuffing their mouths and blowing the joints they only occasionally pass to you (they tend to forget that women smoke dope too) they'll bore you shitless with their hundred different estimations of how high the waves were that they all shot that morning; with their same old stories about 'fantastic, unreal surf' they've shot in the past and the championships they almost won. It's all just unreal!

When the sun sets, the boards are stacked on the racks and the wet-suits ripped off. We moles just hang around as usual; or maybe sneak on a coat of moisture cream to look ravishing for the guys, as usual. And it's off to the pub — the Bronte Charles, the Bondi Royal, The Lakes, the Beachcomber the Cabbage Patch — to booze on, brag on, play pool and get randy through the night.

Us chickies can come, too. They guzzle beer, we sip spirits with orchy — a beer-drinking woman is a gang-banger for sure mate. If we play pool we are jeered at; got to keep the boys laughing; a woman can never play good pool after a day's surf — that's for da boys only, too! You think they've forgotten you're there until — through the din of a thousand pissed surfer raves and juke-box music they've selected — you'll hear them talk proudly about the size of the tits on 'my old mole' — meaning yourself, or how Joe Surfer over there, stoned to the eyeballs 'ate-into-the-crutch of that ragdoll last night', meaning any one of us — or all of us — it wouldn't make any difference to his ego-tripping.

After the pub, you're expected to get on your back in the shaggin'-waggon and be fucked over by our Blond Haired Stompy Wompy Surfer Boy; let them ride you as they ride the waves — conquer you. You've now validated your existence as a fringe-dweller of their surfing world for yet another day.

The things which characterise the surfing scene and which determine that you're truly into it are things which are exclusively for men. Women don't pack into the surfing wagons — the panel-van, combies and beat-up Vdubs with the mag wheels and the stereo-cassette recorders playing Tully music — to look for the ideal surf. Women don't surf. They pose with their new Noosa-bought boards in their slinky wetsuits after a dawn to dusk unreal surf. They don't initiate surfing trips up the coast to Byron, or rave for hours about what makes The Farm work every other Sunday. Neither do they verbalise their lust for somebody's sexy bum or brag about the fuck they imagined they had the night before. If a woman takes on these things, she doesn't become a surfer or part of the surfing scene. Rather she is despised, feared and resented because she's encroaching upon a male domain; any ability she displays is counteracted by the attachment of smutty sexual connotations to her. Where men draw their power and certainly their personal appeal from not only being men, but also, by monopolising the sun and surf life we all idolise and aspire to, they will never willingly give up that monopoly. Besides we're much more useful as things to fuck after dark. We're told that's the only way we can ever get into things and we know of no alternative to believing this. It's the same old sexist power-structure of any scene. The ironical difference of the surfing scene is that it is espoused to be the ultimate liberated free-and-close-to-the-earth mecca for all people of all time. The problem — for women — is that it's a mecca women can't live in.

now ~ the pig himself:

Phil Jarratt, mature 24-year-old editor of Tracks, asked by OPUS Reporter Craig Leggat about accusations of (gasp!) sexism in Tracks, replies thus:

Yeah, we're always accused of them [sexist attitudes]. In a way I guess I am a sexist...I don't think women are very good surfers, for a start..... it's something to do with their tits.... and on that basis I don't think women have much to offer a surfing magazine except for their presence and their office efficiency... but surfing is a male domain....when you go surfing you hang out with the guys. Look at Victor Ford and the boys, they used to not let their women go on their surfing trips.....they refused to take women because they took up the place of other guys that wanted to go.

Elsewhere, same interview, on the role of women in society:

Aw — women are alright in their place — but you can't keep them there all day I suppose..... Women are great. I'm rather fond of women.

CARMANUPAGAINSTWALL!

Greg Carmen seems a bit confused. Well, who isn't? Still, I can't resist a reply. It makes it difficult that we don't know what distinction he draws between feminism and the dreaded Women's Lib. (though the former seems valuable, and the latter a millstone, in Carmenian terms. An interesting paradox n'est-ce pas?) And is he talking about the women's movement world-wide, just in Australia, or the Canberra manifestation? Possibly we'll die wondering . . .

It is not true that the enemy of feminism is the nebulous, free-floating, "ethereal" sexism that Greg imagines. If it was, we could probably avoid it by wearing dark glasses. It is ACTUAL sexism which is the problem, not the Ghost of sexism. Because of this men sometimes act towards women (and other men, and women to other women, ad nauseum) in a way which shows that they consider women as servile inferiors or as sex objects (not sexual beings), and so open themselves to the charge of being sexist. And if this point has been laboured to death and endlessly repeated, maybe it's because sexism is endlessly repeated . . . which we are heartily sick of too . . . Mr Carmen, you seem to consider that the sexism which you agree exists in theory, does not exist in practise, and so you express surprise that "bitterness, contempt and even hatred" are present in the women's movement. As you are defending feminism, surely you can appreciate that the women's movement is not merely the product of an academic enquiry into unequal pay, working conditions, etc. but was first and foremost the product of "experience"; women feeling that they could take no more of being used and abused purely because of their womanhood — hence Ms Clark's poem which shows you her anger. You may have found such things as bra-burning offensive (for some obscure reason) but remember it wasn't done to attract approval, but to express rage and a rejection of the straightjacketing and distortion that it SYMBOLISED.

You lament "Women's Liberation with its bureaucracy, its subconscious standards (?), its slogans, its gimmicks, its organised consciousness." Since the women's movement has broadened so much in the last couple of years, again I find it difficult to know quite what it is you are accusing of being bureaucratized. Groups like WEL and WAAC perhaps represent the most formally organised groups within the movement — they have organised around their common perceptions. I doubt whether they could do much lobbying on behalf of women if they didn't. However, these groups are scattered around the country and there is no centralised control or officials arranged in a hierarchy. There is not necessarily anything compromising or sinister about an action group, and new ideas and spontaneity are essential to keep it alive.

ANDREW DUNSTAN
(ANUSA LIBRARY COMMITTEE REPRESENTATIVE)

I am unable to agree to the Library Committee proposals on borrowing rights because of my belief, and that of the Students' Association, that all users should have equal borrowing rights.

I am forced to admit that many of the new draft regulations are desirable, and that the Library Committee, and the Librarian in particular, are, in many ways, moving in the right direction. In particular, the proposal to extend access as of right to undergraduates in the general collection is a long overdue step. At the same time, there is, in my view, no basis in justice, principle or practicality for a differentiation in borrowing rights as between users.

It is often asserted that researchers have different needs from undergraduates. In the first place, it is not true that researchers or undergraduates as classes have particular

DO YOU PROMISE TO; FREE OF MONETARY OR OTHER REMUNERATION, TO HONOR, OBEY WASH, COOK, CLEAN, CHERISH, BE FAITHFUL, MEEK, WILLING, HELPFUL, QUIET, RAISE HIS CHILDREN, KEEP HIS HOUSE, TEND HIS BODILY NEEDS, ETC. Etc.



PAM BLAKELEY.

Most campus women's groups in Australia are happily loose and freewheeling. Some are engaged in struggles with bureaucracies re Women's Studies Courses and submissions to the Child Care Commission. AUS has a women's department, and a women's officer, Laurie Bebbington — the only paid official in the department. So far this year the first year of its operation — the women's department has co-ordinated a National Birth Control Week and produced a booklet on sexuality. Laurie sees her role as facilitating communication between campuses, and helping campus women as they need or desire it. No directives are issued to campuses, in any case we are not under any obligation to AUS. Since bureaucracies like the government make laws and dispense public money, it is sometimes necessary to enter into (admittedly tedious and compromising) conflict/negotiation at times. AUS can help with these situations, as it has more resources than any individual student group.

Women's Houses which have sprung up in the community are always autonomous and run their own activities with little or no outside influence.

By "slogans" and "gimmicks" I assume you mean phrases expressed on posters and stickers like "Every woman has the right to control her own body" (well, hasn't she?), and "abortion is a woman's right". These express succinctly what are generally considered fundamental principles of feminism, and are widely disseminated for women to counteract deep prejudices in society to the contrary. Slang phrases—like male chauvinist pig—counteract those other members of the animal world, birds and chicks. Despite your claim that males regard "offensive and aggressive behaviour" by libbers to be "easily ridiculed, their impact totally lost", it is not clear that the women's movement would gain a great deal by passivity and compromise. That's what women have always been, at least overtly, and got nowhere. And surprise, surprise some women are aggressive! Healthy animals are usually aggressive. Not everyone likes sweet sweet surrender. So you make a mistake to assume that women are hypocritical for being aggressive and intolerant though committed to overthrowing sexism. What other resort is there for women who are discriminated against not only legally, etc. but constantly in their daily lives (e.g. the possibility of actuality of being a rape victim is something every woman has to recognise)?

So the women's movement has lost "that natural, individual approach that is the essence of finding true liberation"? Well, you see that's because libbers/feminists soon realised that no matter how liberated they personally felt, their liberation was only illusory while there were laws which deprived them of direct control over their own bodies, e.g. criminalised abortion (even contraceptives properly used can fail, and contraceptives aren't normally used properly); which meant the impossibility of combining motherhood and a career because of inadequate childcare facilities; while doctors treated women's health with a mixture of ignorance and superstition ("it's all in your head, dear"); while society regarded women's place as being in the home and so her working conditions as unimportant etc. etc., there is no question of any sane woman being able to regard all doors as open to her. The women's movement has had to organise to fight on these and other issues and rally around key campaigns. And don't forget it is the liberation of all women which is necessary. Perhaps the next generation of women will be able to concentrate on their personal fulfillment solely, once the backbone of sexism has been broken.

Your conclusion contains what apparently strikes you as the crux of the matter. "Above all, Women's Lib is a millstone around the neck of feminism because of the way male society treats it." (my emphasis). Firstly, W.L. and feminism are essentially the same thing though you think the latter has more dignity and credibility—perhaps believing it to be a tidy set of beliefs uncontaminated by action. Since you have criticised women's liberation while still imagining that you are defending feminism, may I ask you, what is feminism if not women's liberation? As a defender of feminism how would you propose working towards full humanity for women?

Second, as far as the response of male society goes; with Women's Refuges, Rape Crisis Centres, feminist bookshops, printing equipment, film-making equipment, health centres staffed by women, some women are at least partially freed from the odious patronisation and dismissal that you describe. The fact that 'Libbers' have become an "institutionalised joke" in those portions of the male world that you frequent, holds no fear and even less significance, in my opinion. We know men have their little jokes. Cast about your "male society" — are there also "jokes" about easy conquests, girls who get "up the duff", and about their own sexual prowess — which must be about the funniest of the "jokes"? And if you listen to us "like a mother lending a sympathetic ear to the complaints of a small child", then I'm sure your analogy is deliberate and you realise;

Children suddenly grow up!

students v. library ON YOUR LENDING RIGHTS!

needs. This is nowhere better illustrated than in the Library's own survey, where it is plain that science students and researchers have quite different needs to those in social sciences and humanities. If a policy is to be truly based on need, then it is ludicrous to make the distinction on the basis of status rather than subject.

In the second place, it is not true that students have fixed needs. Rather it is true that undergraduates have needs that bear relation to both availability of resources and teaching methods. It is simply stupid to restrict undergraduate access and borrowing rights, thereby force teaching staff to adopt teaching methods which fit in with

these restrictions, and then claim that students have different needs from researchers. Needs are derived from the availability of resources, not the other way around. Nonetheless, it is plain that teaching methods are changing: there is a decreasing emphasis on text-books, and students are increasingly being encouraged to engage in research. This is true not only of honours or advanced year students but at first-year level. The library should have recognised this, but has instead been dragging its feet.

Even with current teaching methods, half the undergraduates interviewed by the Library said that they often needed to have a Library book for constant use over extended periods. Thirty-eight per cent said

that they were sometimes inconvenienced by staff having books for three months and eleven percent said that they were frequently inconvenienced. These are significant figures and the remedies are urgent.

I urge the University to give immediate consideration to the installation of an automated loan system, which would enable further experimentation and also save a lot of money in the long term which can be spent on books, as well as facilitating greater flexibility on this question.

I have said that, while ANUSA policy calls for immediate implementation of equal borrowing rights, students should, and in my view, would accept either implementation on a trial basis only, or a guarantee that it would be implemented in the future, with a timetable, and immediate improvements. The Library Committee has not adopted any of these three solutions, and it is on this basis that my dissent is formed.

Recent events in the Canberra Court. of Petty Sessions appear to show that the law is an impartial arbiter between the interests of the privileged and underprivileged groups in society. On May 27, Ray Saunders was fined \$100 (plus \$123 costs under the Landlord and Tenant Ordinance) for his action in evicting the tenants of 9 Torrens Street, Braddon on March 26. However, on June 10 a charge of trespass under the Public Order Act against the 33 members and supporters of the Canberra Committee for Low Cost Accommodation who had occupied 82 Mugga Way on April 23-24 was dismissed.

It would even seem as though an organised group representing the interests of the underprivileged is 'more equal' before the law than an isolated landlord's representative. Landlords and their friends in the Liberal Party will scream about political victimisation and must be wondering if the courts can nowadays be trusted to protect property rights from attack by "hooligan" or "ratbag" groups. As everyone is by now aware, Ray Saunders is a Liberal member of the ACT Legislative Assembly. To embarrass him is all to the political advantage of the ALP in Canberra. To embarrass him *alone* is unfortunately all too typical of the ALP's timid and equivocal approach to the problem of low cost housing in the ACT. But this is not just an aberration or oversight in a concerted Labor attack on inequality and injustice in Australia; it is a representative example of Labor's general ineffectuality when dealing with the basic evils of capitalist society. So too, is the retention of the Public Order Act used in the Mugga Way case. Many ANU students have direct experience of the housing shortage and a smaller, though significant, number have been confronted with the Public Order Act, so a brief rundown of events surrounding both issues may help to illuminate the above contention.

HOUSING IN THE A.C.T.

The major aim of the CCLCA in occupying Torrens St. (in early April) and Mugga Way was not, as the *Canberra Times* appears to believe, to personally embarrass Ray Saunders. The aim was to show that hundreds of houses lie empty whilst many Canberra people are forced to live in caravans, garages and (a student "favourite") friends' loungerooms. 82 Mugga Way has been empty for seven years.

The policy of private landlords in refusing to let vacant premises is nothing else than an informal protest against the ALP's enforcement of the Fair Rent provisions of the Landlord and Tenant Ordinance (i.e. rent control). Landlords claim that it is impossible to claim a "reasonable return" on their property investments as long as rent control exists. This argument conveniently neglects to mention that the average rent on a flat in Canberra is \$10 a week higher than in Queanbeyan and that 'rent control' has not stopped a 13% annual rise in

rentals on private accommodation over the past two years. According to Julius Roe, President of the ANUSA, Canberra landlords maintain a higher profit margin than their counterparts in Sydney or Melbourne! (Ironically, the term 'reasonable' is quite prominent, if vaguely defined, in the Public Order Act. It is a mark of the success of bourgeois ideology that such terms as 'liberation', 'workers control' and even 'socialism' are constantly subject to critical scrutiny and suspicion, whereas 'reasonable' and 'responsible' are accepted without question.)

WHAT THE GOVERNMENT COULD DO AND...

However, the Government cannot force private property owners to let their vacant premises. To do so would constitute a direct attack on the property basis of a Constitution and legal system to which ALP has pledged itself. What the ALP can do is to institute a massive building program in the ACT aimed at providing reasonable accommodation available at low rent to such groups as students and young single workers who presently have a very low priority on Government housing lists and are generally least able to afford the high rents charged by private enterprise. That is the main demand of the CCLCA.

... WHAT IT HAS DONE

The ALP's track record on this issue is somewhat less than revolutionary. In 1959 (under a Liberal Government) the Government built 78% of all Canberra dwellings and private enterprise 22%. In 1974 under a Labor Government, the ratios were actually reversed! This does not merely reflect a massive boom in the private building industry; in each year from 1972 (the last under the Liberal Government) to 1974 the absolute number of dwellings built by the Government has declined.

Two suburbs, Reid and Kingston, highlight the paralytic non-action of the ALP with regard to government housing and its irresolution in dealing with private developers. REID HOUSE — In 1974 an agreement was reached between the Government and the CCLCA that the Trades Hall Council black-ban on the removal of unoccupied sections of Reid House would be lifted if the facilities supplied to the occupied sections were upgraded. This agreement was only reached after eight people had been arrested in July at the CAGA House offices of the Department of Services and Property (guess what Act) for protesting that electricity was not being supplied to Reid House. That supply was recently connected, ten months later.

BLOCKS 7, 8, 9: REID.

An agreement was also reached that Blocks 7, 8 and 9 in the suburb of Reid be resumed by the Government and developed for low-cost accommodation under the joint planning of the CCLCA and the TLC. As yet, no undertaking has been received from the Government as to

when work will commence on this project. However, pressure from the well-to-do local residents has ensured that Block 8 will not now be re-developed by the Government under any circumstances.

KINGSTON RE-DEVELOPMENT PROJECTS.

The then Liberal Government announced in 1971 that the traditionally working class suburb of Kingston was to be re-developed by private enterprise for high density residential accommodation. It was stipulated that no company could re-develop until it had acquired a consolidated area of no less than five adjacent blocks. This of course resulted in a speculative race between two property giants, Hooker Corporation and Parkes Development Corporation, and a smaller local company Kingston Town Houses (now Kingston Park). For those who are led to believe that inflation is caused by trade union wage demands, in 1972 one block was bought and sold six times and increased its value from \$120,000 to \$260,000 in twelve months!

After the ALP had been elected, the Minister for the Capital Territory, Mr Bryant, imposed a tax which aimed at curbing the speculation in land values in Kingston. This did not affect Kingston Park, which had already consolidated Section 22, Blocks 1-6. However, Hookers and Parkes, as if to test 'business confidence in a Labor Government', requested that the Government resume the remaining isolated blocks in their areas and re-sell

PALE PINKOS, PUBLIC ORDER & PRIVATE ENTERPRISE



LABOR'S PERFORMANCE, REFLECTED THROUGH SUCH LOCAL ISSUES AS LOW COST ACCOMMODATION AND THE PUBLIC ORDER ACT, MAY HAVE BEEN DISAPPOINTING TO THOSE STUDENTS WHO WERE HOPING FOR REAL CHANGES IN AUSTRALIAN SOCIETY. INDEED ITS TIMID ATTITUDE TO SOCIAL REFORM MAY PROVE POSITIVELY DANGEROUS FOR STUDENT ACTIVISTS WHEN THE LIBERALS RETURN.

ARTICLE — TONY ROBERTS

GRAPHIC — PAUL MASON

TYPING — MAREE BEER

PUBLIC ORDER ACT

In all, 29 people were arrested for the occupation of 9 Torrens Street and 33 for the occupation of 82 Mugga Way. All were charged under Section 11 of the Public Order Act.

This Act was passed by Parliament in early May 1971. It was clearly political in that it sought to 'moderate criminal sanctions' for trespassers (formerly a civil offence) on Commonwealth or private property, most explicitly 'sit-in' demonstrators. Just how political it was is demonstrated by its use on 18 demonstrators arrested at the South African Embassy six days after it received royal assent. In four years since there has been only one known non-political use, in a family dispute.

LABOR: 1971

The ALP rightly condemned the legislation as repressive and unnecessary when it was introduced. Many Labor members spoke against the introduction of the Act, not least Enderby (presently Attorney-General) and Bryant (Minister for ACT). The then Leader of the Opposition claimed that 'men and women of 18, 19 and 20 are entitled to express their views about... matters where the Federal Governments policies have stirred people up' and that 'this Bill is designed to deter them from expressing their dissent.'

Possibly he believed that once the magic democratic right of a triennial vote was conferred on these people, they no longer had the right to protest at Government policy (or lack thereof) and that the Public Order Act could then remain. We have now reached the stage where the Attorney-General, one of the main parliamentary opponents of the Act's introduction, recently responded to a request for its repeal by assuring that 'some aspects' of it were 'under review'.

LABOR: NOW

The relative use of the Public Order Act by successive Liberal and Labor governments is illuminating. It was used on only four occasions under the Liberals — all 1971 demonstrations involving South Africa. Despite this, it has been estimated by some of those arrested then that at least 35 convictions were obtained. Since Labor has been elected there have been at least 10 political uses of the Act. In that time, significantly, there has been only one conviction — involving a building job dispute.

WHY? ...

It might be said that demonstrators don't go broke or get criminal records because of the Public Order Act anymore, but this evades the important question of why it remains on the Statute books. The ALP has, of course, no objection to 'moral' protests on such Liberal-identified issues as Vietnam and apartheid. However campaigns such as Low Cost Accommodation

and last year's ANU Education Campaign can focus attention on the nature of meritocratic education and public control of the vital sectors of a 'mixed economy'. These issues are possibly more difficult for the ALP to face than they are for the Liberals. Whereas the party of 'free enterprise' may act severely to crush such movements without endangering its support in society, the party of 'conscience' and 'equal opportunity' must be more careful. The solution: retard the growth of movements which reflect the limitations of ALP 'socialism', but show that, under Labor rule, the law is administered humanely in the interests of the underprivileged.

AND HOW: THE MUGGA WAY CASE

The fact that prosecutions under the Public Order Act have singularly failed to succeed since the ALP's election suggest that pressure from the Government, through the Departments of Attorney-General and Capital Territory, has been responsible for this situation and not the independent interpretation of the Public Order Act by a magistrate presiding over a case involving its provisions. The use of technicalities as illustrated by the Mugga Way cases to dismiss charges supports this contention. The case was dismissed because of the 'lack of a prima facie case' for presentation by the prosecution. The reason for this was the lack of evidence from the owner, Mrs Stott, to indicate that she had refused permission to the defendants to occupy the house. She was unable to appear in court due to the reputedly poor state of her health. No affidavit was received from her and no application for an adjournment was made by the prosecution. Most law students reading this might regard that as incredible incompetence on the part of the prosecutor. But it is perhaps significant that her son-in-law, Dr Andrea, admitted in evidence that her health ('near mental breakdown') had remained static for about two years. If Mrs Stott found it possible to confront perhaps 50 chanting demonstrators and 20 harassed police between midnight and dawn on April 24, is it not strange that she was incapable of 'confronting' the quiet (and one might guess less alien) environment of a courtroom at 10am on June 10 when her condition was unchanged?

As has been claimed by some defendants, this judgement was clearly 'a political decision in a political case'. However, the 'politics' of the judgement are at variance with the politics of the case. It is also important that Mr Kilduff SM, warned the defendants, in somewhat patronising terms, that his judgement did not mean that he did not consider them guilty of 'having no reasonable excuse' (under Section 11.1 of the Act) of being on the premises. No-one certainly not the defendants themselves, can be in any doubt as to their legal 'guilt' under this section of the Act. But no, the existence of a 'prima facie case' would have compelled the court to impose the first ever mass convictions under the Public

Order Act during Labor's term of office. Public action might then be focussed on the Act itself as well as the social campaigns which it has so effectively disrupted. Labor might be forced to ACT on its promises regarding the Act. Heavens no! Unthinkable (for the very good reasons mentioned above). Conveniently Mrs Stott could not present a case. Pavlov, it seems, has more than one dog when the whistle might be blown on the Public Order Act (Sorry about that metaphor).

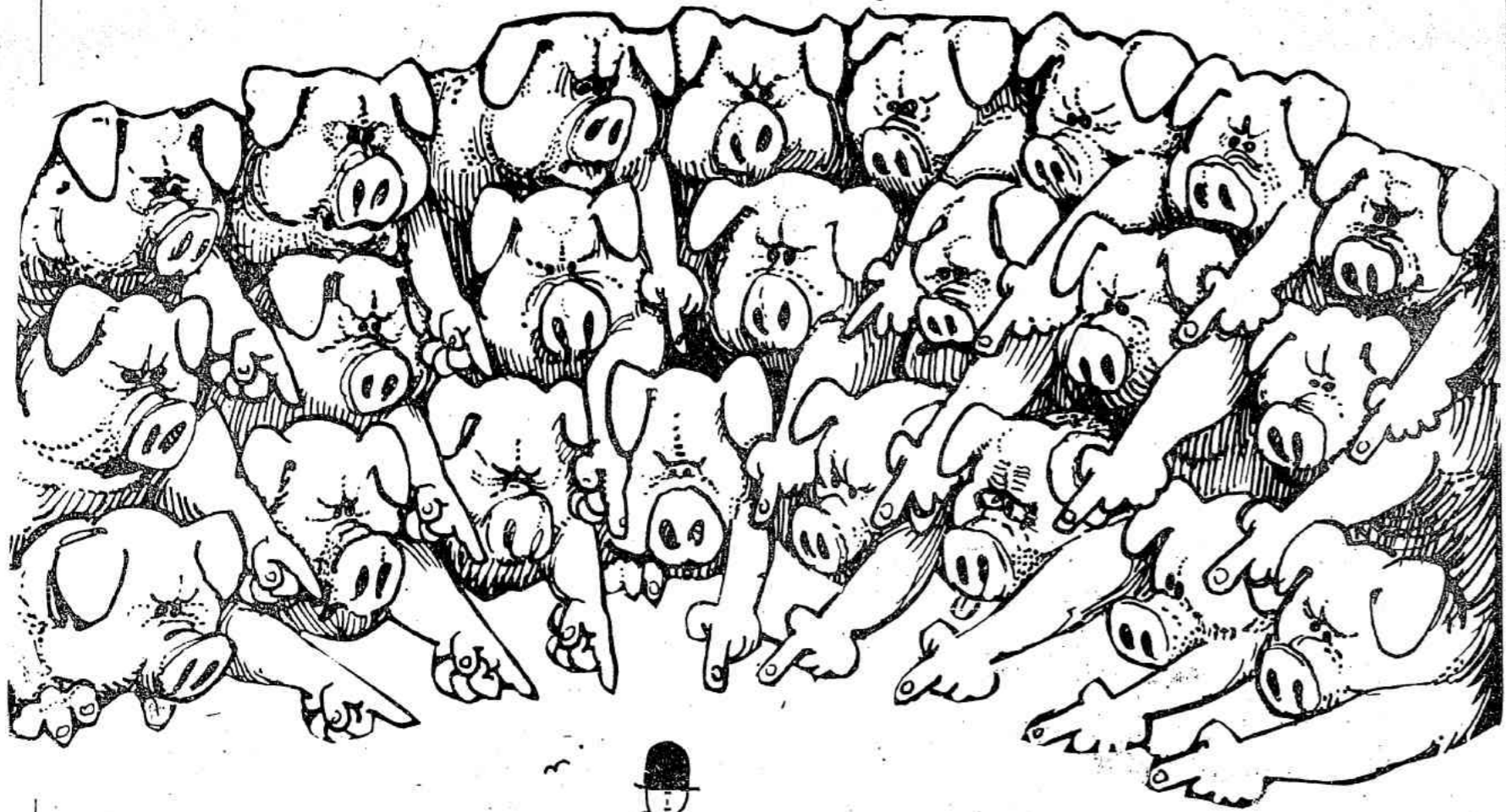
AND THE 'LIBERAL' FUTURE?

The contradictions which, as on so many other issues, are so painfully obvious in the Labor Party's approach to the problem of Low Cost Accommodation and the Public Order Act are tragic in the sense that the liberal court decisions on these matters by the Canberra courts are one day going to be used as the pretext for a new, and successful, counter-attack on its principles of 'social justice'. Its acrobatic attempts to avoid creating 'martyrs' on its left over such issues as Low Cost Accommodation have led to a situation where the only 'martyr' in the issue has come from the Right.

That the total of fines and costs payable by Saunders (\$223) is only equivalent to two weeks payment of the rent he was asking for 9 Torrens Street shows up the ludicrous nature of 'equality before the law' will hardly be the point made by the Liberals when they return to power in the dangerously near future. It will be that one of their local spokesmen became the 'show-trial' victim of a 'repressive Ordinance'. 'Let us return to the free market!' they will say, blaming Canberra's present crisis on the Fair Rent provisions alone. And unless the Labor government acts very quickly to provide a large scale public sector supply of low cost accommodation, frustrated low-income earners will be left wide open to receive these lies with gratitude.

Labor can be sure that its present equivocal actions enable the development of a period of Liberal rule where the interests of tenants under Fair Rent provisions will be blithely neglected in the name of 'free enterprise' and where mass campaigns on all issues will be ruthlessly suppressed (both in and out of court) by legislation which it has never effectively challenged.





"PRE-PEAK THEORY" in c

GRAEME GERARD



Those of us involved in the Education Campaign agree that students should have the right to participate in the determination of course content. This year many departments have responded to this demand by asking their first year classes at the beginning of the year what changes in course content they would like to see.

Of course this kind of approach is bewildering since a student just beginning university is probably studying the subject for the first time, knows nothing about the discipline or the possible alternatives. This problem is probably most acute in the Economics Department where the bewildered silence of the class is interpreted by staff as acceptance of the existing course.

There do exist alternatives to the study of orthodox macro- and micro-economics. One of these alternatives is Political Economy.

Outside of the local ivory tower (euphemistically known as the Copland Building) there has been growing criticism of the fundamental principles and the state of the discipline of Economics. Not only are the young long-haired radicals raising their voices in dissent but many famous and well-established practitioners of the discipline have also criticised it. Following is an overview of this debate from which Political Economy is emerging, "out of the ruins of the old disciplines".¹

The main charge leveled at orthodox-economics (or traditional, neo-classical, mainstream, bourgeois economics or whatever you want to call it) is that it is becoming progressively unable to deal with reality. Thus economists like Heilbroner, Bauding and Ruggles² write that in its present state economics cannot solve the vast problems (of a basically economic nature) that beset our type of society.

A second ground for dissent is the way topics are treated within the discipline. I can find no better expression of this kind of criticism than in the following remarks:

"Dwelling in a world of textbook categories, academic economists are prisoners of the creations of their discipline. Here, transactions such as 'the firm', 'the consumer', 'the entrepreneur' and 'the government' exist as abstractions without specific institutional form, engaged in an interplay of equating gains and losses at the margin until some form of equilibrium emerges. . . . Traditional theory has become bogged down in problems which are not really interesting. . . . because economic analysis has closed in the parameters of its enquiry so tightly, it has been asking itself false questions and posing fictitious alternatives."³

The basis for these charges is the tendency for traditional economics to assume many things as being given without inquiring whether they are in reality given an analysing the way in which they have become stable in the way assumed. This type of economics has also totally neglected some important economic phenomena. For example consumer tastes are regarded as given whilst the advertising industry which shapes those tastes at an enormous cost of resources is ignored in the theory of consumer behaviour and labeled as non-price competition in a tiny area of production theory. Another example is the war industry, which in the USA uses resources at a rate greater than the total consumption of many of the smaller nations, and is mentioned, if at all, under government expenditure in macro-economics.

In reply, says the local academic economist, these subjects *are* studied, but first you need a rigorous training in the core theory. I can imagine the bleary eyed student raising his/her head from the thousand page core text and facing three years of learning "core theory" and asking: "is it really necessary?". Is it necessary to postpone study of these aspects until so much later when only a few post-graduates are left?

If this is the case then is not something fundamentally wrong when these aspects, vital to an understanding of

economics, are not mentioned as part of the core theory?

Thus a credibility gap has come into existence between those that preach the orthodox discipline and the rest of us. If we can plough through the mysticism characterising academic economics to illuminate the factors contributing to the credibility gap then I think four of the factors would be the methodology characterising neo-classical economics, the neutralisation of terms used in academic economics, the obsession with mathematics and the sociology of the profession.

Paul Sweezy⁴ argues that the answers we receive are dependent on the questions we ask, in turn being dependent on the view of reality we have. The text-book economics takes the existing social system as given and concerns itself with achieving a semblance of harmony between various individuals, groups and classes. When change is mentioned, slow and non-disruptive change only, can be studied. (See, J.M. Keynes, *The General Theory of Employment, Interest and Money*, Chapter 12 as an example of how traditional theory loses its predictive power given quick or revolutionary change).

However, the world in which we live is dominated by insurmountable conflicts of interest, tendencies towards disequilibrium and breaks and changes in the continuity of economic development. Thus orthodox economics is based on a patently false or irrelevant conception of reality, and thus it cannot yield any significant results. It has become a discipline degenerating into the murk of increasing trivialisation of content and elaboration of analytical techniques.

Jaan Rabinson⁵ argues that over the last 100 years of academic teaching of economics more emphasis has been placed upon the propagation of the ideology of the benefits of a free market system and the distraction of attention away from the actual operation of a capitalist economy. To support this, one only has to look at the amazingly inconsistent way the neo-classical theory of the distribution was introduced in the second year micro-economics course last semester where the effects of imperfections in the market were examined in many lectures before these imperfections were promptly disregarded as trivial so that theory of income distribution could be studied.

Galbraith⁷ argued that hierarchic prestige structure, with pure theory and a divorce from practical problems that occupies the top, is a source of the credibility gap. Fortunately, though, he continues that what goes on at the top may be ignored without any impairment in the understanding of the economics of the real world by all mortals not desiring to join the economic heavies in their celestial games.

And what is the nature of the credibility gap?

"One might read such leading texts as J.B. Clark's *Distribution of Wealth* and never know that America was a land of millionaires; one might peruse F.H. Taussing's *Economics* and never come across a rigged stock market. In Professor Laughlin's articles . . . one would learn that 'sacrifice, exertion, and skill' were responsible for great fortunes . . . Official economics, in a word, was apologist and unperceptive."⁸

At this point let me introduce a concrete example of the theoretical objections to some of the "economic theory" we get indoctrinated with.

Thus profits, or returns to capital can not have the link with production that neo-classical theory claims for it. I will readily concede that machinery and equipment contribute enormously to production, however the value of the equipment and machinery is precisely the value of labour and resource inputs used to make and maintain this capital and thus the value of capital in production does not differ in character from the value of labour. The activity of owning capital is an activity of dispossessing labour of some of its returns for its contribution to production. Owning capital adds nothing to production. Profits are thus a type of tribute which the owners of capital are able to extract from the rest of society. The relationship between this class (the capitalist class) and the rest of society is essentially antagonistic. Thus the "rewarding" of capital and labour and income distribution generally, is not a special case of pricing in the market, but a primary determinant of market relationships and the state of the class struggle existing in the society as a whole.

Yet neo-classical economics continues to assert the universality of its principles. To be dissatisfied with the theory is simply to recognise that this theory, which preaches stability and reconciliation of interests as the road to prosperity whilst using these factors as its primary assumptions, is inadequate in the face of the dynamic nature of our society with the rapidity with which it changes and of the contradictory nature of our society with the irreconcilable conflicts of interests it encompasses such as the conflict between workers and their employers, between the rich and the poor, etc.

Surely the answer is *relevant theories* and levels of abstraction closer to reality. We need to discover techniques and models that meaningfully capture the whole economic/political/social system and place it in its proper historical perspective. We need to rethink our assumptions and make it a rule to identify and analyse each factor in our explanatory models, even if this leads to a lack of elegance or simplicity. For reality is never elegant or simple, this is just a myth propagated by academics. We need to neither totally abolish neo-classical economics nor fail to look beyond this theory as our analytical tools in discovering the workings of the real social world. No areas that deal production or the associated social relationships should be exempt from our analysis. We need to know how to ask the meaningful questions and base our answers at all levels on experience from reality if our answers are to be undistorted.

If Economics is to become a meaningful course in this University then Political Economy needs to be introduced with neo-classical economics, or the presently taught course, as a part of that course. Political Economy has been introduced at Sydney University. One of the main proponents of the new course, Ted Wheelwright, has said about Political Economy:

"It [Political Economy] stresses what the real world is. When God created the world he didn't divide it into political, economic, social and whatever. Academics did that. . . Obviously there is no such thing as a simple economic problem or an economic relationship. Political Economy concentrates on the economic aspect of human relations, but the distinguishing thing about it is it centres on the social relation of production, it says economics is a science which deals with the social relations people enter into in the productive process . . . The social relations of production is about people having power over others . . . Economics is about power and power is a political thing."⁹

This is what he says about the content of the course at Sydney University:

"We have developed a pluralistic way of teaching. For first year we are teaching only (the) three major streams of economic thought. One is the neo-classical, one is the institutional way and the other is the Marxian way. All students who want to know something about Economics should be acquainted with those three ways of looking at it, and each ought to be criticised. From there you go on to look at particular problem areas and draw on these strands where demonstrably useful. . . We have three different pairs of spectacles and we put each on depending on which gives the better view; the important thing is the result, analysing the problems of society."¹⁰

Here is the alternative to the present course in Economics. If you had the choice of which course to do, which would you choose?

¹ Interview with Ted Wheelwright, National U, May 26, p.8-9.

² Heilbroner, *Economic Means and Social Ends* (1969), p.vii. Boulding, *Economics as a Science* (1969), p.157 (for example). N.D. Ruggles, *Economics* ed. Ruggles (1970), p.11.

³ K. Levitt, *Silent Surrender - the multi-national corporation in Canada* (1970), p.33.

⁴ P. Sweezy 'Towards a Critique of Economics' *Monthly Review* (N.Y. January, 1970).

⁵ J. Rabinson 'The Relevance of Economic Theory' *Monthly Review* (N.Y. January, 1971).

⁶ Mermelstein ed., *Economics - Mainstream and Radical Critiques* (1970) p.xiii.

⁷ *Essays in Modern Economic Development* ed. R.L. Smyth (1969) p.81-83.

⁸ T. Wheelwright 'Radical or Bourgeois Economics' *Commerce Counter Handbook 1975*, p.11.

⁹ Interview with Ted Wheelwright, National U, May 26, p.8-9.

¹⁰ *ibid.*

VISIONTM opland...

The neutralisation of concepts (probably under the guise of objectivity) tend to reinforce and justify the existence of the existing institutional arrangements, leading to a tacit alliance of academic economists with the status quo. For example those whose work depends on material from governments and large corporations have an interest in preserving their access to these sources of information and thus an interest in the justification of the existence of the present institutional arrangements, hence would not be objective in analysing the effects of these arrangements upon the economy. Thus profits are the "incentive for investment" and the was industry is justified though its being an agency for achieving full employment. It is unlikely that an economist so closely tied to these institutions will radically criticise them.⁶

The fetish of mathematical model building that has infested the realm of academic economics has lead to the tendency to treat the world as a no-person world, where a study of the movement of prices and commodities is made in the absence of people. This does not mean that mathematics is not valid analytical tool in economics, but that it is a good servant but a bad master as Baulding emphasises.

The focus of micro-economic theory, as is being taught in second year is that supply and demand in a market are in equilibrium. This is underlaid by studies in consumer behaviour and behaviour of production units. Given a pattern of the needs of consumers, economics becomes a problem of determining the most efficient allocation of scarce resources. Perfect competition is supposed to give this, prices and quantities of goods on the market being determined by the intensity of consumer needs and the difficulty of supplying those needs. Returns to capital and labour is determined by their respective contributions to production or their marginal productivities.

But how can the contribution or marginal product of capital be measured? Marx denied that it could saying that "capital is not a thing, but a social relationship." Neo-classical economists agree that the physical contribution of capital is impossible to measure but then go on to treat capital as a commodity that can be priced. Thus a determinate of prices and output on the market is itself assigned a price, presumably analogous to the operation of the commodity market. Similarly the productivity of labour is similarly treated.

CHRONICLE



Has Julia Parrish abandoned the luxury of discomfort, the elaborate joys of squatting, for the friendly homespun warmth of Toad Hall. The acerbic Julia acquitted herself with a distinction and dignity seemingly abandoned by the

A blue ribbon candidate amongst those delicious little lads contesting the Mr ANU Charity Crown must be Allan (I'll do it for the Woman that rules me) Murray-Jones, well known for that chisly understated manner of dress that fades so easily from the mind. Rumour has it that contestants as yet undisclosed include some very interesting personalities.

One candidate from the Arts Faculty Rep on the Board wisely insisted upon including in his curriculum vitae that he is not a member of the A.N.U. Labour Club. However, this undoubtedly valuable asset must be offset against his liability as an aggressive pedant distinguished only by an award for the longest sentence on record. The sentence didn't actually make sense, but then little bout him does.

Panic erupted in the revolutionary community when the recently resurrected 'RES PUBLICA' reported a Marxist assault which threatened the viability of the university. Had the Labour Club been out-radicalized by some rival faction?

Thorough investigation of the concrete situation revealed, however, that 'RES PUBLICA' has earned again the reputation for flatulent hyperbole it enjoyed of yore. Rumours are afoot that the one-time NCC front is changing its name to the 'Phoenix', to underline both its location in fantasyland and the long hiatus between publication dates. Congratulations, though to Mr Mackay on 'corollary' 'Hobbesian', and especially 'shibboleths'. This spectacular verbosity vitiated but minimally my first reaction to the new 'RES PUBLICA': floccipaucinihilipitification.

Sophisticated John Madden was an early bird on Monday: assuring himself of a seat at Wednesday's thrilling political conflict. When it appeared that several ministers' friends would miss out they simply re-possessed the tickets. Well, John, the boys do look after their own...

What a charming demonstration of relaxed competence and smooth efficiency Patrick Power's late night radio show was on Monday. —

Robert Tinsey celebrated American Independence Day with appropriate decadence at his 21st Birthday Meeting held with wine and cheese in Bruce Hall Junior Common Room.

At his modal level of enlightenment, Peter Wherrett, famous for "Torque" if not wisdom, suggested to the mighty Norm Gunston that he could not push a shopping trolley because such a vehicle 'requires a woman driver'.

The dignified erudition of Dapper Frank of the Earth Muller has just snatched a tiny absence for a three week all-expenses paid junket (oops... study tour) of those parts and people of our own dear Oz most likely to be obliterated by the nuclear fantasies of our own Dr Faust of Minerals & Energy. Fearless Frank Environment carries the struggle to the front.

When WILL she leave the headlines? The Abominable Berg, as dubbed by the Jet Set sorority, IN PERSONA Bush Week Director for 1975 asked me to "do something" for Bush Week! Of course, Ms Rigmor, I will peddle space in my column to lonely students who ache to be in print!

Has David Hearst been PICKED UP by another gourmet of little boys or is he just pretending?

It's such a shame that the Jim Cairns impish twinkle shall grace no more the D.J.'s deli. "We had a cheese in common..." still, what's a brie between friends.

The old school tie lives on. A small campus subculture, the hockey players, gathered recently at George Lombardi's to feast and reminisce over schoolboy pranks.

Stack's vocalist apparently studied movement from Mick Jagger, but added a compelling animal arrogance reminiscent of another well-known primate species.

So embarrassing to be outsmarted through one's own bureaucracy, as our dear Uni. Admin can now testify. Students well entrenched in the Babbage Street flat paid rent. Hierarchy was diametrically opposed but the relevant office-person was not informed, as usual. Once the receipt had fled the confines of concrete and one-way glass... les larmes de sang for Chancelry heavies.

Amory

7~9: radio ANU

PROGRAMME

RADIO ANU SPECIAL WEEK NIGHT PROGRAMMES 7 - 9 PM	
MONDAY 7.00 A.B.C. NEWS	CHRISTIAN SHOW
TUESDAY 7.10 A.B.C. NEWS	MOVEMENTS
WEDNESDAY 7.30 A.B.C. NEWS	PIECES
THURSDAY 8.00 A.B.C. NEWS	WORLD VIEW
FRIDAY 8.00 A.B.C. NEWS	ON CAMPUS
	ANANDA MARGA
	MARX & MILL
	DESIGNING FREEDOM
	BLACK MUSIC
	THE CITY
	PIPELINE
	ALBUM
	LIVE FOLK
	ALTERNATIVES
	CHINESE AND JAPANESE CLUB PROGRAMS ON ALTERNATE WEEKS

GENERAL MEETING

8 PM WEDNESDAY 16 JULY

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NOMINATIONS ARE OPEN UNTIL THEN FOR:

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(NUMERO UNO!) Film Reviews: Ace Analysis

LENNY

Directed by — Bob Fosse
Produced by — United Artists
Boulevard Blue until just recently

Lenny Bruce will no doubt be a pop cult hero, with P.R. material pushing this and that 'Lenny' book into the best seller lists.

But Bob Fosse's film, *Lenny*, is a sensitive, demanding portrait of an incredible man. It is an incomplete portrait, and must be so. No film, on one view especially, could hope to understand any individual subjected to the same public pressures. And Fosse romanticizes and moralises not a little, too.

And I like it. When Lenny pleads for the chance to talk as a man, and a pig on the bench slams him down, I hate the pig. When too a man is so smacked out he gives up, it is terrible. But the same man is a shit to his wife as well. But still you feel there is a reason.

Dustin Hoffman is Lenny. You are not given a chance to feel otherwise. Valerie Perrine (*Slaughterhouse 5*) plays opposite Hoffman with the assurance that comes of being a person, not acting a character.

This is a good film, but see it a couple of times.

RHINOCEROS

Directed by Tom O'Hagen
Produced by Ely Landau
American Film Theatre,
Capitol Theatre, June 23-24.

Stanley (Gene Wilder) is a young C.P.A. (that a Chartered Public Accountant, folks) who is totally bored with CPA-ing and gets drunk on weekends to forget how boring it all is, and why doesn't he feel guilty? There exists, in his office, hope — Daisy (Karen Black. Remember Daisy in *The Great Gatsby*?) the dolly secretary.

His other great friend is a large, conservative, Nixon-loving, punctillious dandy — John (Zero Mostel). John lives with the continual hope that he can redirect and save Stanley's misspent and unproductive life. (One recommendation: a four week Cuthrie Course to become the Compleat Intellectual. Includes reading Popular Mechanix.)

On Sunday afternoon John and Stanley are to lunch together. Stanley is late, with bleary eyes, uncombed hair and yeech, what a face! John arrives precisely five minutes late, knowing Stanley will also arrive late. Then — excitement! Adventure! a rhinoceros runs wild down the avenue. Twice!! They are the first of many. As Eugene Ionesco's play *Rhinoceros* develops, we learn that across the city ("some-

where in the USA") people are turning into rhinoceroses (or is it 'rhinoceri'?). This transmutation is the result of a growing desire for simplicity, a return (?) to laws of the jungle.

Stanley watches it all, transfixed with horror at such a transgression. He turns to John. But friend John is unwell — his voice is hoarse, he roars. And there is a small lump on his forehead. Then, while watering his plants, John starts eating the foliage. Horror! John is going rhinoceros.

Urbane, humane, cultural John. In shock, Stanley retreats to his apartment, escaping a near trampling.

Three days later Stanley is very drunk, very human and very depressed. Then Norman from the office arrives, closely followed by — you guessed it, Daisy. She comes prepared with Kentucky Fried and red wine (plus coleslaw). Stanley, drunk, and exhausted dozes off into a hideous nightmare. He is in a cage on wheels near the sea, marked 'Human Being'. John and

Daisy dance voluptuously outside, flaunting their togetherness, their animality. The cage rolls out to sea.

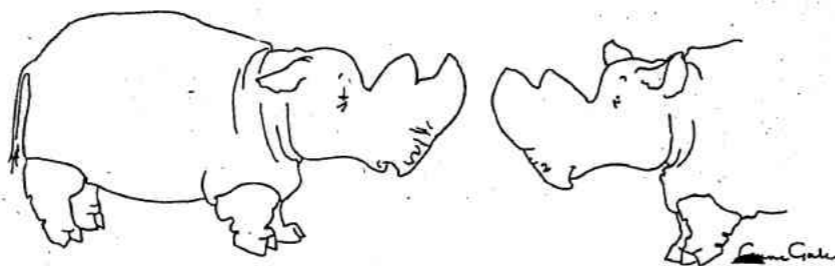
Stanley awakes. Norman has gone animal too, but at least he has Daisy, the one chance at Humanity. As he is about to leap into bed with his fantasies, Daisy lays a heavy rave on him. Can he not see the beauty in the strength and beauty of these animals. Can he not hear the music in their roaring? How can he ever hope to approach the rhinoceros in integrity, strength and beauty? She counters his human morality with animal reality, in the rhino's. Helpless, Stanley watches as she storms out to freedom.

For a minute he tries to convince himself she is right, and that he wants to be a rhinoceros too; that a set of horns would lift his sagging face. But, to no avail, he is human, and will fight the Good Fight until the end. Packing a pair of jocks, socks and toothbrush, straightening his tie and suit, Stanley climbs up to the roof of his apartment building. Then still higher, onto the air conditioning plant room roof. He can go no higher. He lights his last Kent, stands up and yells: "I'll never give in!"

Rhinoceros makes a brilliant, witty satire/allegory on the American ethic. As a play, it reaffirms Ionesco's reputation as a major contemporary dramatist. (Gore Vidal & Kurt Vonnegut, Jr., both display similar qualities). Scenes such as the encounter between Stanley and John transmuting were masterful in the way they were created and developed.

Gene Wilder gives a performance both controlled and full of great feeling. You can identify with Stanley, feel an empathy with his occasional

"I feel quite fragile this morning."



pathos, and laugh at his mundaneness. And always respect him.

Zero Mostel must surely be the best American comic around. His performance was impeccable — the word so appropriate to John. (Have you ever seen a huge man, a gigantic man, dancing with the grace of a butterfly (well, almost) in the cramped toilets of a restaurant?). I originally disliked Karen Black's performance, but in retrospect she improves so much. Her part was very difficult to approach well, and she did it very well.

All in all, everything points towards a successful show. Why my lingering doubt? Is it like body freshness — you can never be sure?

Rhinoceros is the first (in Canberra) of a series of seven plays adapted for the screen, The American Film Theatre (with P.R. by none other than Larry Olivier), produced by the Ely Landau Company. The questions arising from this particular production may not necessarily be applicable. Each production is a different style of play, with different aims, methods and directors. So perhaps it would be best to make comments about *Rhinoceros* as both film and play.

As a film it was fairly static and conservative. There was no new exploration into use of film as a medium

in itself, no communication designed on the visual properties of the camera. I should say 'very little' as opposed to 'no'. There was for example, one beautiful shot in the opening sequence, of an old stone church reflected in the windows of a huge glass office building. However, it was technically excellent throughout, as is to be expected from American packaging.

In turn, I somehow felt that *Rhinoceros* as a play suffered a little too. It limited film, while film forced limitations on the presentation of ideas in the play.

Obviously, drama into cinema is a many-faceted problem. And the series provides not only an opportunity to try and understand that transition, but a chance to see some great recent drama.

NOTES:

- Music was by Gatt Maedermott. (Remember *Hair*?)
- Subscriptions are still open — for five films. At less than \$12 for students, that pretty good.
- Pinter's *The Homecoming* 7-8 July.
- * O'Neill's *The Iceman Cometh* 21-22 July.
- * With Lee Marvin.

TONY MACGREGOR.

VATZ LAV

Her soft golden flesh tensed as his hand crept across her belly but relaxed as he parted the surprisingly long, soft hair. He felt the warm sweat as his fingers twisted and her leg moved as though through a life of its own. But suddenly he needed the other hand as the hairpin bend came up and he roared the straining motor into third, bracking to 100 mph and spinning the car, tyres wailing in complaint, round the bend — and into the ambush. The machine-guns barked like tubercular stutterers as the car slid sideways along the oil slick to the wall of flame. Fortunately the earthquake split the road behind them and the communists dropped from sight into the flowing chasm. The bolt of lightning had melted the tyres but he managed to drag Freda from the Ferrari as the tornado blew it into the depths of Kabul Gorge. He touched a secret panel and the cliff face opened revealing the secret penthouse. Flicking a speck of charred flesh from his brocade jacket he gazed into her melting Nordic eyes and asked suavely, "Now, where were we?". The rim of his fine crystal glass sang as he passed it across her already firm nipple and as they fell onto the rug in front of the fireplace he clutched her round warm buttock in the hand (in which he had the fine Cuban cigar) and drew her slim body to his. As she farted the long pale blue flame flashed towards his briefcase full of dynamite and as the volcano exploded the entire western branch of the Himalayas went into a low-orbit, just as the sun super-novad and the entire universe underwent Swarzhchild collapse into a dimensionless point of infinite gravity. "Ugh, ugh, ugh", she moaned, "don't stop now!"

J.W.

We know its a satire, we think its funny but we still think its a little bit sexist.

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ISM

Liliana Cavani has established herself as one of Italy's leading directors in a very short period. This interview with her is taken from *Films and Filming* February 1975 (which the SGS Library subscribes to) but has been edited because its very long. All of her discussion of *The Night Porter* has been retained, but see the article if you are interested in the ideas behind her other films which deal with such subjects as the Third Reich, the Women of the resistance, the proposed rehabilitation of Philippe Petain, St Francis, Galileo and her current project Nietzsche.

The Night Porter is a film rich in symbolism, the most obvious example being the night itself, of course. Do you feel you have any special affinity with the night?

Yes, considering it as a metaphor for the subconscious. The significance—the meaning, of the title is that Max, Dirk Bogarde's character, is literally the porter—or gate-keeper—of the night.

Do you consider the night to possess a kind of protective quality? There's a point in the film where Max says he lives at night because he has a sense of shame in the light... the day.

He has a feeling of guilt, whereas the others don't. As in fact, most ex-Nazi war criminals don't. As, in fact, most war criminals, of any country, don't. This is the situation today. Max considers the night as a sort of refuge. He feels like a churchmouse. He lives, during this post-war period (Vienna, 1957), as a sort of churchmouse. Quiet

How did the subject matter of the film evolve? Did you do much research into war criminals, into the people who'd experienced the treatment of the SS—who'd been in concentration camps?

My first film was a documentary for the then newly-formed second television channel in Italy... the cultural channel. It was four hours on Hitler's Germany: *Storia del III Reich (The Story of the Third Reich)*. This was in 1962 and up to then, nobody had ever talked about this period publicly in Italy. While I was at university, Fascism and Nazism were just never mentioned. And I had newsreel—hours and hours of newsreel from Germany, from America, from Russia—so for weeks I sat and watched these images from the Nazi era. The newsreel material was quite scarce then. And it was a horrifying experience, watching these films. I suppose you can trace elements of *The Night Porter* right back to then.

My picture of the Nazi period grew as I researched for other television films I made. I interviewed a number of politicians, statesmen, lawyers and army officers for a documentary about the question of whether Philippe Petain should be rehabilitated. And I talked to the people of the Resistance—the people who'd lived through this period; who'd suffered the hospitality of the SS—to prove that it was unjust to rehabilitate him. Then I did some other programmes for the cultural channel: one on the women of the Resistance, for which I interviewed several women who'd been in concentration camps. And I did one hour on the generation of the post-war



Liliana Cavani directing Charlotte Rampling during the filming of *The Night Porter*

period: *Twenty Years After*, made in 1965. This was an attempt to understand what the post-war generation thought of the Europe of 20 years earlier. There was a lot of confusion... a lot of ignorance. I interviewed youths from three different German universities and discovered that they not only ignored the Nazi period, but they did it voluntarily—they weren't forced. So this is the kind of background to *The Night Porter*. I was very interested in all this and was prompted to go ahead with the production.

Where did you get your concept of the SS men from—in particular, Max filming everything in the concentration camp?

There were many things I learnt doing the programmes for television. The Nazis really loved the cinema and adored filming everything; they did it very well—they had some very good cameramen. A lot of the SS possessed Leicas—like the one Max has in the film: it's a genuine 1940s Leica. They just loved filming. Everything, even the worst scenes of torture. Not just the reporters—the professionals—but all of them. It was a hobby. This had a great impact on me. But the Americans are just the same: when they go to war, they like to film everything. It seems to me an attempt to become more objective, to 'distance' oneself from what is going on.

In your research into Nazism, did

What a Hassle!



With I.B. Irrelevant

WHITE John Finkelstein
BLACK Irrelevant

Adelaide '71

PHASE 1 — Opening: trash

1. P-Q4 P-Q4 (antiquity lives again!)
2. P-QB4 P-QB3 If Sigi can win two games with 1.g3, then a double dose of the SLAV DEFENCE can't do any harm.

3. N-QB3 P-K3
4. N-B3 PxP
5. P-K4 P-QN4

Not a game for the weak hearted. White gives up (unmindfully loses) a pawn but

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black hangs on to the extra pawn. Verdict: White to win.

6. P-QR4 B-N5

PHASE II — Grim Survival:

7. Q-B2 N-B3
8. B-N5 P-KR3
9. BxN

After 9. B-R4 P-N4 10. B-N3 QN-Q2 I don't know what's happening.

9. ... QxB
10. PxP PxP
11. P-QN3 N-B3
12. R-Q1 B-R3

Have still got it, what a joke!

13. PxP PxP

14. B-K2 O-O
15. O-O KR-Q1
16. N-R2 B-KB1
17. Q-R4

17. P-K5 and 18. BxP was surely good.

17. ... B-N2

PHASE III — Over clever trickery!

18. R-N1?

Best is the simple 18. BxP surely gambit pawns should be won back?

... NxP!

19. NxN BxP

Now if 20. N-B2 Q-N3! cleans up.

20. KN-B3 BxR

21. RxB QR-N1

22. R-K1

PHASE IV — Mates is meant for Kings!

22. ... P-B6

Just trying to queen before the ending.

23. R-QB1 KR-B1
24. B-Q3 Q-Q1
25. Q-K4

Guess what he wants?

... P-N3

26. N-K5 Q-Q4

27. Q-KB4 P-B4

28. NxBP ?!

Of course wrong but looks playable.

28. ... RxN!

29. RxR R-NB ch!

Whoops! can't take it he notices.

30. B-B1 RxB ch!

I just love rooks.

31. KxB at eterr

(PS 30. R-B1 RxR ch 31. QxR QxN is dull)

Rule N. Mating attacks win if successful. Rule N 1. Successfully mating is on the next page! (you dirty twisted chess player).



One of the 'black angels', a member of the SS, is taunted by Lucia, in 'The Night Porter'

you come up against a concept of collective guilt? Was the blame passed on to the German nation?

After the war, the colonels blamed the sergeants; the sergeants blamed the officers; the officers blamed Hitler. The blame was passed on—Hitler had died and that had finished it. It was as if Nazism had come from Mars. The people who study this period use Wilhelm Reich's book, which he wrote, in fact, in 1933, when it was immediately banned in Germany. It talks about Nazism as a fact: as if it were a sort of sickness of one's psyche. It's not peculiarly German or Italian—it

could be of any race. It's an expression of immaturity, in a sense. A society based on sexual repression, in which a man feels powerful—even sexually—when he's wearing a uniform. When he's serving an important master.

You feel, then, that the SS Corps was sexually orientated?

Yes. When I researched into the Nazi period, I came to the conclusion that the SS was a homosexual cult—either consciously or subconsciously, realised or not realised. It was a very narcissistic corps. The uniform was studied with particular attention. It was almost like a new, 20th century

Templar order. Albert Speer, who was a normal middle class man with a family who became the choreographer for the mass rallies at Nuremberg—choreographer for the Third Reich, in fact—has written about how Hitler and the Nazi party seduced him. With the distance of 20 years or so, he asks himself well how on earth was this possible? But he was seduced. On May 1 1945, when he heard about Hitler's death, he took out the framed picture of Hitler he kept in his wallet and he looked at it and cried. Yet at the same time he felt free. The psychology of this is the key to one's understanding of this kind of phenomenon: the whole Nazi cult, and in particular the SS cult.

Hitler was a god, especially to the SS Corps. This was a special corps dance when this young male dancer performs before his comrades. This is the crux of the matter. The SS wanted to impress.

Dirk Bogarde has described the film as a love story. How do you feel about this?

It is a love story, yes. It's not a sentimental love story. It's like love in Shakespeare: love always comes out that had a lot of power. They were like black angels; the beautiful angels of the night. They were, in reality, imaginings created by a choreographer. They had great impact. In an interview with Speer a couple of years ago, he talked about one of the last reunions at Nuremberg. The Nazi hierarchy had become rather fat and out of condition and Speer didn't know what to do. So he arranged for the lighting for the rally to be at ground level—from below the participants. This made them look slimmer and fitter. And he mentions this to stress how narcissistic they were . . . and also how able they were to cope with such a problem and disguise the fact that they were no longer so beautiful. This is what I had in my mind when I shot the sequence in *The Night Porter* of the

as a drama in which the whole situation—the socio-political situation; the psychological situation—comes to the fore. It is a complex pattern. The film is not a love story in the sense of continual 'great drama', like in comic strips. It's the sort of love story where the characters possess great experience, great knowledge. This allows the two protagonists to be clearer and more intelligent than the other characters. More conscious, in fact. They are human beings.

Do you see the ending of the film as pessimistic or optimistic, or neither?

The point of the relationship between Max and Lucia, Charlotte Rampling's character, was that they would know each other better. They would each feel guilty . . . of what they had been in the past. In a sense, this makes them human. They know their relationship—their living together—will bring them to their deaths; there's no way out. They can't just pack a suitcase and go off to the seaside. It's coherent: they pay right up to the very end. They accept this role they had in the concentration camp—which Nazis don't generally do. This is the difference between Max and the others.

How closely do you identify with *The Night Porter*? You've stated in the past that you consider it your most personal film to date.

This is true. I've made two feature films on commission for television companies—one was about St Francis of Assisi and the other, Galileo—and a feature for the cinema, *I Cannibali*. This was born in 1968 during the period of political uprising and in fact it was very closely tied to the situation of the moment. Whereas *The Night Porter* developed very, very slowly in my mind. I wrote the screenplay in 1970 and only at the end of 1972 did I find people who would finance the film. Nobody wanted to undertake it, because they thought it was too difficult—too complex. But the public will go and see this sort of film . . . and they will understand it.



— MEMORY LANE American bombs in Laos —



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FILM (No relation) REVIEWS SECOND COMING;



It's perfect, really - it kills every living thing within 200 miles, without otherwise altering the ecological balance.....



SHAMPOO - Centre Cinema

Shampoo stars Warren Beatty, is co-scripted by Beatty, is produced by Beatty and if the interviews with him are right, is virtually directed by Beatty. Consequently he is blame, (or not?). Beatty plays a Beverly Hills hairdresser, who spends most of his time appeasing the women in his life, Goldie Hawn, Julie Christie and Lee Grant. Beatty presumably sees the character he is playing as getting a raw deal, who is used by the women to bolster their bourgeois egos while they wait for wealthy husbands or other successes of an undetermined nature. The words that he and his co-writer put into the mouth of George (Beatty) leads one to believe that George is caught between two poles: that of a Romantic unable to get out of his own way and a Stud who just likes doing what studs like doing. One the one hand there are such great scenes as the one where he is explaining that women know "you're out to nail them" and they don't

like it yet you do it all the same. This coupled with his "confession" to Goldie Hawn, in what must be the best scene of the film, that he just likes to fuck, in fact he goes so far as to admit that the only reason he went to Beauty School (a charming American expression) was so that he could be near women all day. All this compared with his pathetic attempt at proposing, where on his knees his face fashionably moist with tears he mutters those tender almost Holy words "AW gee Babe, you know" My heart went out to him. He was rebuffed. The film is carefully constructed so that it appears that George loses as he can't bridge the all too cruel dichotomy that so complicates his life. The truth is that George is a pig, and the tragedy is that he does not know it.

However, if you feel like a bit of 1968 American giggle that is enhanced by Beatty's innate ability at self satire, then see *Shampoo* as it's a nice night's entertainment and if nothing else will give you something to winge about.

JIM SALMON

SCENES FROM A MARRIAGE - Boulevard Blue - Director Ingmar Bergman.

It's the cool "liberated" lifestyle of a man and a woman who have "everything": health, security, affluence (devour lots of beautiful food, and the odd joint, and even the most harrowing dialogue takes place between sips of brandy, in candle-light) and they're not happy, but tortured, secretive, consciously and unconsciously play cruel games with each other, "the games lovers play" (!) and yet each craves love - and freedom, friendship and things without names.

The poison of self-doubt into Marianna and John's model marriage is introduced gradually. At the start they are on the surface healthy, bouncy and very confident. Some friends visit for dinner who, under the loosening effect of arog and dope, show the vicious and miserable underside of their marriage - "a look into the bottom of hell", and though John and Marianna immediately reassure each other that their marriage isn't "like that", the facade begins to crack. Illusion after comfortable illusion is torn down as they really begin to speak and listen to each other e.g. Marianna finds out John has been planning to leave her for four years. Each is left in a private whirlpool of contradictions, guilt, pain and emptiness. Each seeks to be whole - when John eventually accepts that he's an ordinary man and not the golden boy his father wanted, when Marianna sees that she has only ever tried to be "pleasing" and has never given or received

love; THEY twenty years after the marriage after the pair have flayed each other alive, emotionally, been through the minutest and exactest degrees of psychic torture learned to live their confusion, violence, hatred, been divorced, each married someone else, and then come together again briefly, do they realise that they have loved, and do love each other - a phoenix of tenderness and compassion makes an appearance in the last scene.

It's the frailest of happy endings, precious because so nearly still-born. To watch the film is to witness an ancient life and death struggle; the very modern and chic clothes, furniture, etc. make a strange contrast to the timelessness of the human dilemma. The camera hardly leaves the faces of the couple, we see every breath of pain, and feel every spasm of anguish. The acting by Liv Ullman and Erland Josephson is flawless.

A few parts are especially touching; the first time Marianna really laughs (instead of her usual "pleasing" smile or vague smirk); when Marianna painfully opens up and reads her diary to John, looks up, and he's fallen asleep and missed his chance to get to know her, and her response is a smile; when John breaks down and cries when the divorce papers are being signed, are several of these.

Not a film for those who don't like heavies, or are preoccupied with decay and gloom ("I feel as if we're sliding downhill, and don't know what to do" is Marianna's comment on the human condition), and perhaps a bit long, but beautifully played out, subtle, fullblooded and honest.

PAM BLAKELEY

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fuck microdots give me the shits!

Interpreting the human scene

Bruce Beaver, *Odes and Days*, \$6.95 hardback, 103pp. South Head Press, 1975.

One of the problems facing contemporary poets is how to write convincingly in a high style without consciously imitating the diction and forms of the seventeenth and eighteenth centuries. Of course some one steeped in these periods such as A.D. Hope can rejuvenate these forms in a poem such as "On an Engraving by Casserius" with virtuoso skill and characteristic poise and force. However, there are other poets who are searching for a solution in different directions. Many of these are conscious of the difficulty of writing in over strict forms in a post Eliot and Pound dispensation, and are seeking to write on elevated themes without compromising the language and diction of their times.

Bruce Beaver is clearly one of these poets. The first section of Beaver's new collection of poems, *Odes and Days*, is a serious and mostly successful attempt at solving this problem. Apart from Hope, McAuley, et al, few Australian poets have tried to tackle classical or neo-classical forms. In the "Odes" section of this book Beaver has included fifteen poems of (as he quotes from the O.E.D.) "exalted style and enthusiastic tone, often in varied or irregular metre and usually between fifty and two hundred lines in length". The second section of the book—"Days"—is a collection of forty-seven shorter poems which often delicately and subtly distill moments, sketch scenes, and invoke moods.

Of the fifteen odes, seven are biographical portraits of poets and composers who

have influenced the author—Holderlin, Beethoven, Brennan, Mahler, Rilke, Darius, and Hesse, in that order of appearance. These names are not poetic material in themselves—and Beaver never allows them to become just poems about "names". It is because these artists have had such a powerful emotional and intellectual impact on Beaver that the poems about them do not become self-conscious and recondite. These are intense, finely imagined poems that look out from the character concerned and evoke an entire universe of situations, problems and other characters.

Ode IX, a portrait of the German poet, Rilke, opens with the magnificent lines, "He said the alps were too distracting; they got in the way of images". We are plunged straight into a situation, a viewpoint that we must come to terms with, and Beaver's own ironic position. A skillful use of classical allusion maintains the seriousness of tone and content; Rilke is compared to Prometheus Bound, "He'd hung/once on the sloping rock-face of an inward peak and known exposure". The poem's digressions spiral out from the character and touch upon a whole generation of waste and violence:

Somewhere Benn was amputating the hands of an artist-rifleman or picking a pianist's fingers out of an allied poet's belly. Somewhere

else Brooke was opening a can of peaches carelessly, the syrup of patriotism turning to dried sugar on his fevered lips.

As the poem concludes Rilke reflects over his mortality in the light of his poetic achievement:

Superimposed on a photograph of alpine views he saw his face: the hairline racing from the domed

forehead, the mellifluous eyes, the nose quite unavoidable, the mouth like a fringed anemone, the slightly receding chin: and laughed.

Again we find Beaver's characteristic irony and pathos shining through.

When adapting classical forms such as the Horatian Ode, Beaver may not always gain the same sense of balance that a Hope or Dobson would, and occasionally, though not here, his handling of the form is a little unpolished. But more often it comes off with resounding success as in this ode about Brennan:

Oedipus in reverse, upon the highway out of the ruined city of his hopes he came upon the sphinx encouched, practising its riddles,

all of which are unanswerable yet final. It granted him consciousness of failure and a guilt as heavy as a king's regalia, then put out the eyes of hope.

Beaver is sometimes prone to fall into conscious poeticisms that don't always come off, a phrase such as "the ruined city of his hopes" seems a little easy and a little forced. Beaver is best when he underwrites and understates, when his natural eloquence is firmly controlled by emotion and restrained by a sense of form. At the conclusion of the Brennan poem the language reaches out to encompass a whole host of associations and emotions:

Upon a night distracted by banalities, between one destination and another, she was destroyed and torn out of their lives,

and he, bereft again, continued as a body and a mind in devolution till the abused tissues rebelled, usurping him. The stilled voice sought solace of its gods.

In the second half of the book, "Days", the poems are consciously slighter in content than the Odes, but often subtle and pleasing, and serve to illustrate Beaver's flexibility in style and language. From poem 16: "Here the violets are planted and/recovering; there in attitudes/of gentle death they have shrivelled". The colour of the violets is associated with the colour of Gretl's eyes when,

...there was nothing left for him to do but swallow the bitter dregs of a drugged life and go down deeper than violets, further than Orpheus, back past the room of birth where "silver against a bare wall, a child's skeleton smashes". A boy and girl move fadingly, unseeing beyond the ambience of violets.

In a few of these short poems, such as number 27, the rhythm is too loose, too prose, and the thought a little too banal to save the poem from mediocrity. But these failures are few and far between. More typical is the delicate rendering of scene and mood, with the impressionistic economy of a watercolour painting as in number 37 which begins thus: "The salt stickiness/of the dissolving/coastal afternoon./Cut grass and/ozone alert, then/dull the nose". These poems are certainly not as great an achievement as the Odes, but are quite satisfying in their own way.

KEVIN HART

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